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OF SCHOOLS AND COLLEGES.

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N BROWN UNIVERSITY.

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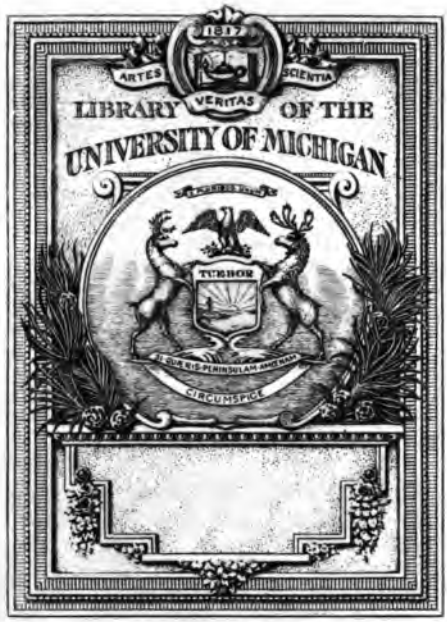
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PREFACE.

THE text of this edition of Horace is that of Orelli as it exists in his second edition, published in two successive volumes in 1843 and 1844; the comparatively few readings of Orelli, which have not been adopted, are given at the foot of the page, with his name attached to them. As will be seen, the most important various readings are also given in foot-notes; a plan which, it is believed, will, so far as it has been well executed, meet with the approbation of scholars and teachers.

In preparing the Notes, I have derived invaluable aid from the edition of Orelli, already mentioned, and from the excellent work of Dillenburger, in many respects a model of a school edition of a classical author, published first in 1843, and, in a revised form, in 1848. These editions I have had constantly before me, and have freely consulted; and the obligations I am conscious of owing them are so great and various, that I cannot specify them in detail, and can adequately state them only by a general acknowledgment. At the same time, it is not improper to say, that what I have gained from these editors, I have not appropriated by mere translation or compilation, but have so modified and changed by independent examination and study, that I deem myself entitled to consider it, in some sense at least, my own; and, moreover,

that a large part of the Notes is solely the result of my professional labors and experience.

The method which I have aimed to pursue in the preparation of the Notes is the same as that which I followed in my edition of Livy, modified only by the character of the present author, and by the fact that the reading of his works belongs to a later stage of the course of study in our schools and colleges. While I have endeavored to keep in view the study of the language in all its bearings, it has been a cherished object to take advantage of the means so variously and richly furnished by Horace for promoting the literary culture of the student. I have sought to explain only real difficulties, and these chiefly by suggestion and reference, and to give such and so much aid, as may at once stimulate and reward the pupil's industrious efforts; and also not to supersede or interfere with the course of direct instruction and illustration which every good teacher is accustomed to follow with his classes. The commentary on the Epistle to the Pisos, or the Art of Poetry, is fuller and more extended than in any other part of the work; a circumstance naturally occasioned by the peculiar character and merits of that celebrated piece.

Of the editions I have consulted besides those already mentioned, the following are the only ones which it is necessary to name: the two of Düntzer, the one in four vols., 12mo., 1840–44, and the other in one volume, 8vo., 1849; Wüstemann's Heindorf's, of the Satires, 1843; Schmid's, of the Epistles, 1828–30; Th. Obbarius's, of the Odes, 1848; S. Obbarius's, of the First Book of the Epistles, 1837–47; Lübker's, of the first three Books of the Odes, 1841; Girdlestone and Osborne's, London, 1848; and Keightley's, of the Satires and the Epistles, London, 1848.

I have also been able to avail myself of the Notes of Lambin, contained in the Aldine edition, published at Venice, 1566, a fine copy of which, forming a part of the rare collection of Aldines in the private library of John Carter Brown, Esq., of this city, was kindly placed at my disposition by that gentleman.

To this list of foreign editions, remain to be added those of American editors; the well known edition of Mr. Gould, whose name, as I write it here, awakens within me the most grateful recollections, as it was my good fortune to receive from him, then the Principal of the Boston Latin School, my first instructions in Latin; the larger and the smaller edition of Professor Anthon, which have done much for the study and appreciation of Horace, and to the merits of which I cheerfully bear my testimony, though I differ from the distinguished editor in the principles which should be followed in the preparation of editions of the classics for the use of schools and colleges; and lastly, the recently published edition of Mr. Edward Moore, the Notes of which will, by their neat and tasteful character, secure the favor of scholars, even if they be found by teachers not altogether suited to the wants of their classes.

The grammatical references have been chiefly made to Andrews and Stoddard's, and to Zumpt's Grammar, and are indicated by the abbreviations, "A. & S." and "Z.;" the abbreviated form, "Hand, Turs.," stands for Hand's Tursellinus, "Arn. Pr. Intr." for Spencer's edition of Arnold's Latin Prose Composition, published by the Messrs. Appleton, and "Dict. Antiqq." for Smith's Dictionary of Greek and Roman Antiquities; the occasional references to Freund's Lexicon, will now apply equally well to the admirable Ameri-

can work recently published, Andrews's Latin Lexicon; the other references need no particular explanation.

The Life of Horace, which has been written for the work, together with the brief estimate connected with it of the character and writings of the poet, will perhaps be a source of some interest and value to the student.

The illustrations, which have been introduced with a view at once to the embellishment and the usefulness of the book, have been, with three exceptions, taken from Rich's Illustrated Companion; those on pages 204 and 241 have been taken from Becker's Gallus, and the one on page 309 from Milman's elegant edition of Horace.

It is hoped that the superior mechanical execution of the volume will gain the attention and praise which it merits; and I cannot but acknowledge the very liberal manner in which the Publishers have superintended it, sparing no pains or expense to make it as perfect as possible.

I avail myself of this opportunity to make my grateful acknowledgments to Professors and Classical Teachers for the very favorable reception which they have given to my edition of Livy; and to express the hope that the present work, the result of a larger experience and of more extended labors, may be found not unworthy of their approbation.

J. L. LINCOLN.

Brown University, *February 22d*, 1851.

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LIFE OF HORACE.

QUINTUS HORATIUS FLACCUS was born on the 8th of December, in the year U. C. 689, B. C. 65, in the consulship of L. Aurelius Cotta and L. Manlius Torquatus.[1] His birthplace was Venusia, a municipal town in Apulia, close by the borders of Lucania;[2] where his father, who belonged to the humble class of freedmen,[3] owned a small farm,[4] with the care of which, yielding as it did but a scanty revenue, he united the business of a collector[5] of payments at auctions. On this farm, not far from the banks of "the far-sounding Aufidus,"[6] and amid the varied scenery of one of the most romantic districts of Italy, the poet passed the years of his infancy and early boyhood. The story recorded in one of his Odes[7] of his preservation by "the fabled wood-pigeons" from the bears and serpents of Mount Vultur—his earliest experience of the Muses' care[8] and the presage of his future fame—is a pleasant recollection of his childhood; and the charming picture, in the same passage, of the places in the neighborhood, and numerous allusions[9]

[1] O. 3, 21, 1; Epod. 13, 6; Epist. 1, 20, 27; Suet. Vita Hor. 6.
[2] O. 3, 4, 9–13; Sat. 2, 1, 34.
[3] Sat. 1, 6, 6 & 45; Epist. 1, 20, 20; cf. O. 2, 20, 5; ib.3, 30, 12.
[4] Sat. 1, 6, 71; cf. Epist. 2, 2, 50.
[5] Sat. 1, 6, 86; Suet Vita. Hor. 1.
[6] O. 4, 9, 2; cf. O. 3, 30, 10.
[7] O. 3, 4, 9.
[8] O. 3, 4, 20.
[9] O. 3, 13, 1; ib. 30, 10; ib. 4, 9, 2; ib. 4, 14, 25; Epod. 2, 42; ib. 5, 16; Sat. 1, 1, 58; ib. 1, 9, 29; ib. 2, 2.

in his writings to the people and the scenes of his early years, bear witness to the impressions they then made upon his susceptible spirit, and to the fond remembrance with which he turned back to them in all his after life.

The father of Horace, though of servile origin, was an upright, intelligent man, and of a turn of mind that was generous and truly noble; and whether from the workings of his own impulses, or from his discernment in the boy of signs of high promise, he early resolved to devote his time, his personal efforts, and his slender resources, to the moral and intellectual culture of his son. The first fruits of this noble resolve were reaped by the poet, as he tells us himself,[1] in a fine strain of filial pride, when, in his boyhood, perhaps about twelve years of age, he had got beyond the first rudiments of learning. His worthy father, unwilling to send him to the municipal school of Flavius[2] at Venusia, boldly ventured to bring him to Rome, and to give him the liberal education of a knight's or a senator's son.[3] While, however, he was ambitious that the mind of his son should be trained and developed at the best schools and under the best intellectual influences of the metropolis, he was equally careful to keep his heart secure from its vicious allurements; he always attended him in person to all his teachers;[4] by judicious counsels and warnings he guarded and strengthened his expanding character;[5] "so that the boy escaped not merely the taint, but even the reproach of immorality." To one of his teachers, "the flogging Orbilius,"[6] the poet has given an immortal fame; with him he read the poems of Livius Andronicus;[7] and the impressive lessons of the hard disciplinarian he seems to have long remembered, though probably at the time, and certainly in after life, the writings of Livius, and indeed all the old Roman poetry, were not at all to his taste.[8] With Orbilius, or some other teacher, he studied Homer;[9] probably he read other

[1] Sat. 1, 6, 71–80. [2] Sat. 1, 6, 72. [3] Sat. 1, 6, 77.
[4] Sat, 1, 6, 81. [5] Sat. 1, 4, 105 seqq.
[6] *Plagosum Orbilium*, Epist. 2, 1, 70. [7] Epist. 2, 1, 69–71.
[8] Epist 2, 1, *passim*. [9] Epist. 2, 2. 41; cf. Epist. 1, 2, 1 & 2.

poets both Latin and Greek, and also went through the usual course of instruction in Rhetoric and Oratory.

These school-years of the future poet fell in one of the most eventful periods of Roman history; and doubtless many a day, as, by his father's side, he hastened along the streets to his usual tasks, or sat over his books under the uplifted rod of the stern Orbilius, his eyes and ears were rudely greeted, and his studies were suddenly broken up by the fierce scenes and tumults of political excitement. For it was then that the contest was raging between Cæsar and Pompey; it was the time of the famous passage of the Rubicon, and of Cæsar's triumphant entrance into Rome, of the battle of Pharsalia, and the death of Pompey, of Cæsar's return, and the brilliant scenes of the usurper's rule, destined so soon to end in that memorable act of "the Ides of March."

At about the age of twenty, Horace went to Athens, which held nearly the same relation to the Romans of that time, as the German universities do to us. We may easily imagine with what eager delight the young scholar hastened to that ancient seat of the Muses, where yet lingered, long after the loss of freedom, the lights of learning and the arts, with what enthusiasm he touched the soil which all his youthful studies had taught him to reverence as the cherished home of genius, where every spot on which he gazed and the very air he breathed awoke in his breast the glorious memories of poets, orators, and philosophers. Of the studies he there pursued, under the inspiring influence of the genius of the place, we have to gather our knowledge partly from a few direct words, but chiefly from scattered hints and intimations in his works. Speculative inquiries could hardly fail to have some attractions for the young student in a city, where philosophy had, in a former age, employed in her service the greatest intellects the world has known, and had ever since engaged the ablest minds of every generation. In quest of truth, as we learn from himself, he resorted to the Academy;[1] and in those quiet groves where

[1] —inter silvas Academi quaerere verum; Epist. 2, 2, 45.

Plato once taught his disciples, he listened to the teachings of Theomnestus, who was then the chief of that celebrated school of philosophy; probably, too, with something of the roving turn of mind, to which he often playfully alludes, he frequently strayed from the Academy to the lecture-room of Philodemus [1] the Epicurean, and of Cratippus the Peripatetic, who at this time numbered among his pupils the son of Cicero;[2] and thus with the independent and practical spirit which always characterized him in later life, he heard all the great teachers of philosophy, and began to construct for himself, not a consistent speculative system, but a body of sound and valuable lessons, that might be taught and practised in the real life of the world. But we may well suppose that, guided by his prevailing tastes, he was constantly occupied at Athens with Attic literature, and especially with the immortal productions of the Attic Muse. Doubtless he studied Homer again, perhaps in the identical copy he had thumbed over at school, and he now read the great poet with a sense of freedom and a lively intelligent interest he had never felt under the rule of Orbilius; and to his more willing mind and more mature intellect the tale of Achilles' wrath,[3] and of the wanderings of Ulysses, now began to reveal, as they had never done before, all their wondrous significance. The masterpieces of the Grecian drama must also have found their place in this more genial course of study; especially the plays of Aristophanes[4] and of other writers of the Old Comedy, which undoubtedly had a large share of influence in developing that singular aptitude for the nice observation and skilful painting of life and manners, which he afterwards displayed in a kindred species of poetry in his own language. With the lyric writers, too, he gained a familiar acquaintance, and in the study of these great models trained himself for the honors he was destined to win

[1] Sat. 1, 2, 121.

[2] *Quamquam te, Marce fili, annum jam audientem Cratippum, idque Athenis*, etc., Cic. de Offic. 1, 1.

[3] Epist. 2, 2, 42.

[4] Sat. 1, 4, 1 & 2.

as the "minstrel of the Roman lyre."[1] It was probably at this time that he applied himself to the composition of Greek verses;[2] but warned by a vision from Romulus,[3] or rather by the teachings of his own good sense, he speedily abandoned the gratuitous[4] task, doubtless convinced "that no man can be a great poet except in his own native speech."

The stay of Horace at Athens was brought to an abrupt and unwelcome close[5] by the political commotions of the times. From a place and from pursuits so congenial to his tastes, he was borne away by the storm of civil war[6] that broke out at Rome, on the death of Julius Caesar, and had now involved in its spreading influence the provinces east of the Adriatic. The Caesarian party, headed by Octavianus, Antony, and Lepidus, was now in the ascendant at Rome. Brutus and the other conspirators, and all their adherents, had either fled from Italy or been cut down by the sword of proscription, and all things were gathering to that crisis which was to decide the fortunes of the Roman Commonwealth. Brutus, on his way to Macedonia[7] to secure that province with its legions, arrived at Athens; and with the rallying cry of "the Republic," uttered in a place where liberty had so many and so brilliant associations, he readily kindled the patriotic ardor of the Roman youth who were there residing, and drew them to the ranks of his party. Horace was one of the number who yielded to the summons of the republican commander, and though a young man of but twenty-two, the son of a freedman, and a stranger to the service, he was at once raised to the rank of military tribune; an appointment which, under the circumstances, might reasonably excite some pride in himself, as well as provoke the envious carping of the world.[8] In this capacity he entered the republican army at

[1] *Romanae fidicen lyrae*, O. 4, 3, 23.
[2] Sat. 1, 10, 31. [3] Sat. 1, 10, 32 & 33.
[4] *In silvam non ligna feras*, etc., Sat. 1, 10, 34.
[5] *Dura sed emovere loco me tempora grato*, Epist. 2, 2, 46
[6] *Civilisque rudem belli tulit aestus*, etc., Epist. 2, 2, 47.
[7] See note on Sat. 1, 7, 18. [8] Sat. 1, 6, 45–48.

the end of the year 43 B. C. It is probable that he went over into Asia at the beginning of the year 42, and was with Brutus and Cassius at their meeting in Sardis; and at that time visited Clazomenae[1] and Lebedus,[2] and perhaps other places,[3] with which, in some of his poems, he seems to exhibit a personal acquaintance. But he was certainly present at Philippi, in the summer of 42, and took part in that decisive battle, which sealed the fate of the republic. He has recorded, in one of his Odes,[4] his military experience at Philippi, confessing the abandonment of his shield and his hasty flight, and attributing his rescue to Mercury, the god of poets. This playful passage has been the subject of far too grave discussion by learned writers, who have labored in turn to accuse and to acquit Horace of rank cowardice; but the truth seems to be, that along with the frank admission from the poet that he was not born to be a soldier, "the abandoned buckler," "the hasty flight," and the rescue by Mercury,

> "When Valor's self exhausted sank,
> And forced was e'en the boldest rank
> Th' ignoble dust to bite,"

point to a defeat which he shared with all his comrades, to the abandonment of a desperate cause, and to the flight from a field on which the republic itself had fallen for ever.

With the battle of Philippi, Horace renounced war and politics, and, availing himself of the indulgence of the conqueror, made his way back to Rome; by what route it is quite uncertain, unless we accept the view suggested by a line in one of his Odes,[5] that he sailed for the western coast of Italy, and, on the voyage, escaped the peril of shipwreck off Cape Palinurus, to which he there alludes.

On his return to Rome, the prospects of Horace were by

[1] Sat. 1, 7, on which see the Introd.
[2] Epist. 1, 11, 6.
[3] O. 1, 7, 11; Epist. 1, 3, 4; ib. 16, 13.
[4] O. 2, 7, 8–16.
[5] —*inopemque paterni Et Laris et fundi*, Epist. 2, 2, 50.

no means encouraging. His father had died during his absence; the little Venusian estate yielded him no longer its humble revenues, whether it had been sold, and the proceeds were now exhausted, or had been lately confiscated along with other Venusian lands, and assigned to some veteran of the triumviral army; the son of a freedman, he had no rich family connections; and, an ex-tribune in the republican army, he could hope for no favor from Octavianus and his associates. Casting about him for some way of support, he seems to have found sufficient means, from the remnant of his patrimony, or from some other source, to purchase the place of a quaestor's clerk,[1] the small emoluments of which supplied his immediate wants. But the condition of Horace at this time was far from hopeless, and many a son of genius has risen to eminence from circumstances much less propitious. He had ample means of help near at hand, and within himself, and these were to be fully developed by the pressure of necessity. Nature had been kind to him at his birth; and, besides endowing him with rare intellectual gifts, had blessed him with a parent, who had furnished him with all the means of education, both at home and abroad, which the times afforded. His studies at Athens had widened and enriched his earlier literary culture; and even his brief and hapless military experience, while it damped his youthful ardor, and taught him some salutary lessons of life, added directly to his poetic resources, by storing his mind with lively images caught from the camp and the field. The exigencies of his situation now forced him to enter his proper career of literature; "bold poverty," to use his own emphatic words, "impelled him to write verses."[2] These words have given rise to much speculation touching the immediate motives and expectations of Horace; but it seems obvious from the words themselves and from the scope of the

[1] This is a point involved in obscurity. Suetonius (Vita Hor.) says: *scriptum quæstorium comparavit.* The only direct allusion which Horace makes to his holding such an office, is in Sat. 2, 6, 36 & 37.

[2] *—paupertas impulit audax, Ut versus facerem;* Epist. 2, 2, 51.

whole passage,[1] that he turned to poetry, at the impulse of "bold poverty," that he might thereby in some way or other better his condition, and rise to fame and fortune. Though some of the Epodes as well as of the Odes were probably composed at the very beginning of his career, yet he chiefly gave himself at first to the composition of satire; to which kind of poetry he was naturally drawn by the manners of the times, so fruitful in satiric themes, as well as by his own natural turn for the observation of character, and perhaps, too, by a sense of dissatisfaction with his present fortunes.

His poetical talents soon attracted the attention of Virgil and Varius, who had already acquired some celebrity, and were high in favor with the great men of the day. These two poets, discovering in the young Horace a congenial spirit, cultivated his acquaintance; and, generously aiming at his advancement in the world, procured[2] him an introduction to Maecenas, who was no less distinguished for his patronage of men of letters, than for the active part he bore in public affairs. Of this interview Horace has given an interesting account in a Satire,[3] written not long after it occurred. The poet approached the courtly statesman with some embarrassment, but told him with a manly frankness the story of his humble origin and fortunes; Maecenas received him with his usual reserve, and dismissed him with few words, and no proposals; and, after the cautious interval of nine months, summoned him again to his presence, and admitted him to the brilliant society of his house, and to a personal acquaintance with himself, which rapidly matured to an intimate and abiding friendship.

With the commencement of this near relation to Maecenas which belongs to the year 38 B. C., we have reached the decisive epoch of the poet's life; it was the auspicious event,

[1] The words *sed, quod non desit*, etc., are plainly opposed to what has gone before, and the manifest meaning is, that, as he is now in comfortable circumstances, he is not, as he was then, compelled to write.

[2] Sat. 1, 6, 55. [3] Sat. 1, 6, 56–62.

which turned the tide of his fortunes, and shaped with a kindly influence the whole course of his subsequent personal and literary career. In the following year, along with his brother poets Virgil and Varius, he accompanied Maecenas on a journey to Brundusium, an incident which he has celebrated by one of his Satires; and the First Book of Satires, published two years later, every where abounds in familiar allusions to his patron and friend, besides containing two pieces directly addressed to him. During the interval of the publication of the First and the Second Book of Satires, he received a welcome and substantial proof of the friendship of Maecenas in the gift of a small estate in the romantic country of the Sabines, about thirty miles from Rome. This was the Sabine farm,—intimately associated with the life and poetry of Horace, the very name of which has a charm for every reader of his works. Its situation, extent, and scenery, and the capacities and uses of its lands, are all described in the poet's verses.[1] It was situated about fifteen miles north-east from Tibur, (the modern Tivoli,) in a secluded valley,[2] which was watered by "the cool Digentia,"[3] and sheltered by the high Sabine hills alike from "the rainy winds and the fiery heat of summer;"[4] in near view were "the sloping Ustica,"[5] and the lofty Lucretilis;[6] and close by the farm-house were "the garden, the spring of never-failing water, and the little piece of wood-land,"[7] to fulfill the long-cherished wishes of the poet. The place yielded corn, wine, and olives;[8] and was large enough to support in other times the families of five Sabine farmers,[9] and under its present and probably less thrifty proprietor to need the oversight of a steward,[10] and the labor of eight slaves.[11]

The occupation of his Sabine farm was an important and memorable event in the history of Horace; it gave him a

[1] Epist. 1, 16, 1–16: ib. 1, 14; ib. 1, 18, 104 & 105; compare O. 1, 17; ib. 22, 9; ib. 2, 18, 14; Epist. 1. 10. 6–23.
[2] O. 1, 17, 17. [3] Epist. 1, 18, 104. [4] O. 1, 17, 2–4.
[5] O. 1, 17, 11. [6] 1, 17, 1. [7] Sat. 2, 6, 1–3.
[8] Epist. 1, 16, 1–3; ib. 1, 14, 23; ib. 1, 8, 4 & 5; comp. O. 1, 20, 1; ib. 3, 16, 29–31.
[9] Epist. 1, 14, 1–3. [10] Epist. 1, 14. [11] Sat. 2, 7, 118.

home of his own, with means of support and enjoyment, that satisfied his moderate wants, and met the cherished longings of his heart;[1] a delightful rural retreat,[2] remote from the smoke and noise and crowds of the city,[3] and congenial to study, and the exercise of his art. In its possession, he expresses his sense of full content;[4] he would not exchange his Sabine vale for troublesome riches,[5] assured that he is far happier than the lords of vast estates.[6] Here he loved to repose in the deep shades of the valley,[7] or invigorate his body and spirit[8] by the pure air and romantic beauty of the adjoining hills; here by his own hearth he gathered about him his country neighbors for cheerful and instructive discourse,[9] or entertained his friends from the city with a plain but cordial hospitality; and here, from such scenes as these, whether amid the solitude of nature, or the glad festivities of the social hour, he caught the inspiring influence of many of his finest poems.

From this time the life of Horace went on in even prosperity; passed chiefly in the retirement of the country, or in the stately mansion[10] of Maecenas at Rome, and devoted in turn to his poetic studies, and to the claims of friendship and society. The Epodes and Odes, his next works in the order of publication, if not of composition, bear witness to the intelligent and patriotic interest with which he watched the progress of public affairs, to his lingering apprehensions of renewed civil strife,[11] and his joy at the brightening prospect of settled peace and order.[12] His constant intercourse with Maecenas brought him into friendly connections with the eminent men of the time,[13] and at length drew upon him the favorable regards of Augustus.

The relations of Horace with Augustus have been the sub-

[1] *Hoc erat in votis:* Sat. 2, 2, 61. [2] *Hae latebrae dulces*, Epist. 1, 16, 15. [3] O. 3, 29, 12; Sat. 2, 6, 28. [4] O. 2, 18, 14, *satis beatus unicis Sabinis.* [5] O. 3, 1, 47 & 48. [6] O. 3, 16, 25–32. [7] Epist. 1, 16, 5. [8] Sat. 2, 6, 18 & 19: Epist. 1, 16,16. [9] Sat. 2, 6, 70–117. [10] *Molem propinquam nubibus arduis*, O. 3, 29, 10. [11] Epod. 7: Epod. 16. [12] O. 4, 15. [13] Sat. 1, 5, 31–33; ib. 40–44; Sat. 1, 10, 81-88.

ject of undeserved animadversion; his acquiescence in the emperor's sole dominion, his praises, in verse, of the majesty of his person, of the triumphs of his arms, and the peaceful glories of his reign, have provoked from hasty critics the charge of servile adulation, and of a weak abandonment of cherished sentiments. It was certainly a mark of good sense in the poet, and was a good fortune for the world, that at the fatal battle of Philippi he did not, like Brutus, throw himself upon his sword, or like a few of his comrades, impracticably adhere to an utterly hopeless cause. When the battle of Actium and the overthrow and death of the profligate Antony had put an end to the bloody civil wars, and left Augustus the master of Rome and of the world, it was true patriotism and humanity in Horace to yield his homage to a government which restored tranquillity to his long-distracted country, and to lend his poetic talents to the promotion of its wise and peaceful policy. In his Odes in honor of Augustus, he expressed the sentiments of the best and most enlightened classes throughout the empire; and, in ascribing to him divine honors,[1] he clothed in a poetic form, familiar to the genius and the usage of antiquity, the prevailing admiration for one who was the most exalted personage of the time, and was justly regarded as "the tutelary guardian of peace, civilization, and progress." But while he acquiesced in the new order of things, and sang the praises of Augustus, he cherished with a Roman's pride the memories of the lost republic; he portrays the virtues and the deeds of the statesmen and heroes of by-gone days;[2] he speaks without disguise of his associations with the last republican army, of Brutus his leader,[3] and of his comrades in arms,[4] and renders enthusiastic homage to the unyielding spirit and noble death of Cato.[5] And in his personal relations with Augustus, he always conducted himself with a noble dignity and freedom; so far from courting his favor, he even

[1] O. 3, 3, 11 & 12; Epist. 2, 1, 15 & 16.
[2] O. 1, 12, 37–44; ib. 2, 15, 11–20; ib. 3, 5, 12–56; ib. 3, 6, 33–48.
[3] O. 2, 7, 2. [4] O. 2, 7, 1–16; O. 3, 21. [5] O. 1, 12, 35; ib. 2, 1, 24.

declined the advances made by Augustus himself; when, solicited by him to accept the place of his confidential secretary,[1] he respectfully refused it; and when afterwards assured by him, in his letters, of his undiminished regard, and urged to come without ceremony to his palace and his table,[2] the poet showed himself nowise disposed to avail himself of the tempting offers of the emperor.[3]

We have thus touched upon the leading events in the life of Horace. The struggles of his youth, overcome by the exercise of his poetic talents, were followed in manhood by ample and abiding consolations,—fame, independence, friends, the intimacy of Maecenas, and the favor of Augustus. He commanded a position agreeable to his tastes and wishes, and eminently favorable to the development of his poetic character. Enjoying free access to the court of Augustus, and to the brilliant circles of the capital, and thus brought into connection with all men of distinction in letters, in the state, and in the world, he was familiar with the manners and forms of character of Roman society, and with all the best intellectual and social influences of Roman life. And when weary of the tumults and busy scenes of the city, he could avail himself of all the advantages and pleasures of country life; he could visit his favorite Tibur,[4] where, by "the headlong Anio and the grove of Tiburnus," he passed in rambling and study

[1] "*Ante ipse sufficiebam scribendis epistolis amicorum; nunc occupatissimus et infirmus Horatium nostrum te cupio adducere. Veniet igitur ab ista parasitica mensa ad hanc regiam, et nos in epistolis scribendis adjuvabit:*" Epist. of Augustus to Maecenas, in Suet. Vita Hor. 2.

[2] "*Sume tibi aliquid juris apud me, tanquam si convictor mihi fueris,* etc.:" Augustus to Horace, in Suet. Vita Hor. 3.

[3] "*Neque enim, si tu superbus amicitiam nostram sprevisti, ideo nos quoque ἀνθυπερφρονοῦμεν:*" Aug. to Hor. in Suet. V. H. 3.

[4] O. 1, 7, 10–14; ib. 2, 6, 5–8; ib. 3, 4, 23; ib. 3, 29, 6; ib. 4, 2, 30 & 31; ib. 4, 3, 10–12; Epist. 1, 7, 45; ib. 1, 8, 12; ib. 2, 2, 3. It is a disputed point, whether Horace owned a place at Tibur, or when there, lived in a villa of Maecenas. A passage in Suetonius favors the former view: *Vixit plurimum in secessu ruris sui Sabini, aut Tiburtini, domusque ejus ostenditur circa Tiburni lucullum.*

many a delightful hour; or resort to the cool Praeneste,[1] or to the healing waters and gay scenes of Baiae;[2] or if he longed, as so often he did, for complete retirement, he could hasten back to his own secluded home in the Sabine valley.

The friendship of Maecenas and Horace continued unbroken and unaltered, and terminated only in death; and in their death they were not long divided. Maecenas died in the year B. C. 8, commending his friend to Augustus, in his last words: *Horatii Flacci, ut mei, esto memor.*[3] Horace died a few weeks later, on the 27th of November,[4] in the fifty-seventh year of his age; thus singularly fulfilling his own poetic resolution,[5]

> Ibimus, ibimus
> Utcunque praecedes, supremum
> Carpere iter comites parati.

In different passages, Horace has described various particulars pertaining to his person, habits, and temperament; and all the leading features of his character are easily gathered from his writings.

He was of short stature,[6] with dark hair,[7] which early turned gray,[8] and dark eyes.[9] In his youth he seems to have enjoyed vigorous health,[10] except that he was subject to a weakness in the eyes.[11] In advanced life, with generally feeble health,[12] he was very corpulent,[13] even to a rotundity of person; a circumstance which provoked the very lively raillery of Augustus.[14] He describes himself as hasty of

[1] O. 3, 4, 22. [2] O. 3, 4, 24. [3] Suet. V. H., 1. [4] Suet. V. H., 6.
[5] O. 2, 17, 10–12. [6] Epist. 1, 20, 24. [7] Epist. 1, 7, 26.
[8] Epist. 1, 20, 24; O. 3, 14, 25. [9] Ars. P. 37. [10] Epist. 1, 7, 26.
[11] Sat. 1, 5, 30. [12] Epist. 1, 7, 3 seqq. & 25 seqq. [13] Epist. 1, 4, 15.
[14] "*Pertulit ad me Dionysius libellum tuum, quem ego, ne accusem brevitatem, quantuluscunque est, boni consulo. Vereri autem mihi videris, ne majores libelli sint, quam ipse es. Sed si tibi statura deest, corpusculum non deest. Itaque licebit in sextariolo scribas, quum circuitus voluminis tui sit ὀγκωδέστατος, sicut est ventriculi tui.*

temper,[1] though easily appeased, and rather negligent in his dress.[2]

His writings exhibit him as a man of a singularly contented and happy nature; moderate and reasonable in his wishes,[3] deprecating alike riches and poverty, and loving and praising "the golden mean;"[4] and under all circumstances striving to preserve a calm and even mind. Though he was no enemy to choice wines and good living,[5] he was generally simple and frugal in his habits;[6] he knew how to put a limit to his pleasures, how to enjoy the blessings of life without abusing them; his *dulce desipere*[7] is qualified by *in loco*; and the convivial scenes to his taste are those where the presence of the comely and united Graces[8] forbids the rude and noisy strifes of Mars and Bacchus.[9] He was eminently fitted both to enjoy and to enliven and adorn society; with his genuine good-humor, his delicate wit, varied knowledge, skilful tact, and perfect sense of propriety, he was every where a welcome guest, the most delightful of companions. He was a warm, faithful and constant friend; such Odes[10] as those to Varus, Septimius, Valgius, and most of all, the Ode to Virgil,[11] show how he shared alike in the joys and the sorrows of those to whom he was attached, how he exercised the true office of friendship, in lightening their adversity, and rendering their prosperity yet brighter.[12]

With all his lively social sympathies, Horace had a sincere and earnest love of Nature. This was a prominent trait in his character no less as a man than as a writer; he was never so

[1] Epist. 1, 20, 25. [2] Epist. 1, 1, 94.

[3] e. g. O. 1, 31, 15–20; ib. 2, 3; ib. 2, 10; ib. 2, 16, 13–16; ib. 2, 18; ib. 3, 1; ib. 3, 16, 21–44; Sat. 1, 6, 104–131.

[4] O. 2, 10, 5. [5] e. g. O. 2, 7, 21; ib. 3, 21.

[6] O. 1, 20, 10–12; ib. 1, 31, 15 & 16; ib. 3, 29, 14; Sat. 1, 6, 114–118.

[7] O. 4, 12, 28. [8] O. 3, 21, 22; comp. O. 1, 4, 6.

[9] O. 1, 17, 21–24; ib. 1, 27, 1–8; ib. 3, 8, 15.

[10] O. 2, 7; ib. 9; ib. 6. [11] O. 1, 24.

[12] *Nam et secundas res splendidiores facit amicitia, et adversas, partiens communicansque, leviores.* Cic. de Amic. 6.

happy as when he was in the midst of natural scenery and rural life; he held communion with Nature in all "her visible forms," and in them all—in grove and forest, in hill and vale, in prattling fountain,[1] and in rushing river[2]—she spoke to him "her various language." The fruits of these cherished communings are visible in the many faithful and delightful pictures of natural scenery, scattered throughout his works; and the second of his Epodes, for its beautiful delineation of the employments and delights of rural life, its charming snatches of landscape, and its glances at the cheerful interior of the peasant's home,—the care and fidelity of "the chaste wife," the dry fagots piled upon the hearth, "the shining Lares" and "the unbought feast," is a production unrivalled in the whole range of literature.

A feature in the character of Horace, which shows itself prominently in his writings, is a love of his personal freedom, with a constant striving to maintain and enjoy it to the utmost possible extent under all circumstances. It was essential to his well-being, needful to the health and activity of his spirit,[4] to be the master of his own actions and movements, to go or stay where and when he might choose, and devote himself unfettered by the will of others, to what he deemed best and most agreeable to himself. He preferred any situation, however humble and obscure, in which he could have the free disposition of his life, to any position in the world, which gave promise of honors, fame, emolument or other advantages, but threatened or seemed to threaten the sacrifice of his own independence. He carefully preserved this feature of character in all his relations to society, and in his most intimate friendships. He honored Augustus, and as a poet and a subject ever did him homage; but he was unwilling to sustain to him a near rela-

[1] —*loquaces lymphae*, O. 3, 13, 15. [2] O. 1, 7, 13.

[3] e. g. O. 1, 21, 5–8; ib. 2, 3, 9–12; ib. 1, 9, 1–4; ib. 3, 25, 8–14; ib. 3, 29, 33–41; ib. 4, 3, 10–12; Epist. 1, 10, 6 & 7; ib. 1, 16, 5–14.

[4] "That life,—the flowery path which winds by stealth,
Which Horace needed for his spirit's health."
Wordsworth's Poem on "Liberty."

tion as a man; he declined the tendered office[1] which would attach him to his palace and his person, for he knew that such an office, though it might bring him worldly distinction, would involve him in a connection with the emperor and his court, that would be sure to bind, though in golden fetters, his personal freedom. The same independent bearing he always observed in his relations with Maecenas, and in an epistle[2] addressed to him, which ranks among the most characteristic of his writings, it is most strikingly illustrated. He gratefully acknowledges the kindness of Maecenas, but with a manly frankness, insists upon consulting his own tastes and wishes; he is profoundly thankful for his bounty, but prizes his own liberty far more than even the wealth of Arabia, and rather than part with that inborn, priceless possession, he would cheerfully resign all the gifts of his generous patron.

Some of the earlier writings of Horace justify an unfavorable view of his moral character; they show that at least in earlier life, he was not free from vices, for which youth, the spirit and customs of the age, and the other considerations, so often pleaded for modern as well as ancient writers, are of course no sufficient apology. But we are entitled to infer from the high moral tone of by far the greater part of his works, that, in his manhood and in all his later years, he gave himself to an earnest study of moral and religious truth, and sought to make a practical use of the results he reached; his profound veneration for the memory of his father, and his warm acknowledgment of his virtuous precepts and example,[3] are no slight proof of goodness of heart and life; and his exalted conceptions of a supreme Being, the all-powerful Creator and the all-wise and all-just Governor of the universe,[4] his distinct and grateful recognitions of an overruling Providence,[5]

[1] See above on page xx. and the note there.

[2] The Seventh of Book First. [3] Sat. 1, 6, 65–99.

[4] E. g., O. 1, 12, 13–18; ib. 1, 34, 12–14; ib. 2, 10, 15–17; ib. 3, 4, 42–48; ib. 3, 6, 5–8; ib. 3, 29, 29–32.

[5] E. g., O. 1, 22, 9 seqq.; ib. 1, 31, 13–15; ib. 1, 34; ib. 3, 2, 29–32; ib. 3, 6, 1–8; ib. 3, 4, 20.

and the pure and elevated sentiments he every where teaches and enforces, impress us with the conviction, that he was one of the best and most enlightened characters of antiquity.

It is unnecessary to dwell at length upon the literary merits of a writer, whose fame has long been permanently established, and "whom all men admire in proportion to their capacity for appreciating him." The versatility of the genius of Horace is shown by the various departments of poetry, which he cultivated, in all of which he was eminent, in some original and unequalled. It was his own boast,[1] that he had reared, in his odes, the peculiar and enduring monument of his fame; and certainly his lyric compositions, though not the most valuable and popular of his works, yet best exhibit his distinctively poetic powers. If they do not indicate the presence of the highest attributes of genius, they display a rare assemblage of the gifts and attainments of a true poet; a lively and well-stored fancy, an exquisite sensibility, delicate perceptions, a faultless taste, with a mastery of the graces and powers of metre and of language, harmony of numbers, elegance and vigor of style, and a felicity of expression[2] which was won and can be won only by the most assiduous culture.

The claims of Horace to originality as a lyric poet have been much discussed, and his odes have been characterized, sometimes in an ambiguous and very often in a directly disparaging tone, as imitations of the lyric poets of Greece. It is an obvious fact, that the metres of his odes are Greek, and the fullest admission of the fact is of course no disparagement to his originality; he boasted himself that he had been the first to transfer to the Roman lyre the Aeolian measures,[3] and well he might be proud that he had so skilfully adapted those graceful and flowing measures to his inflexible native tongue. In other respects, in all that is essential to the character of the odes, it is difficult to determine, in the absence of direct evidence, how far and in what sense he was an imitator.

[1] O. 3, 30; 4, 3.

[2] *Horatii curiosa felicitas*, Petronius, Sat. c. 118.

[3] O. 3, 30, 13.

But the close resemblance of some passages to existing fragments of Greek poetry is no sufficient ground for the opinion often expressed, that the Roman lyrist was a mere copyist of Greek originals; and it was a singularly gratuitous observation of an early critic,[1] "that if the Lyrics of the Greeks were extant, very many of his thefts might be detected." On the contrary, those pieces and parts of pieces which, by the presence of the originals, we know were borrowed from Greek writers, so far from diminishing the reputation of the Roman poet, are such as none but a master could produce; his translations of single words and phrases are executed with such a rare felicity, that the language "seems to be born, as it were, with the thought," and those passages, which are reproductions from the Greek, are written with such a boldness and genial freedom, that they admirably illustrate that power of adaptation, which fixes the stamp of originality upon an acknowledged imitation.[2] And we may use for Horace, as Warton has done for Pope,[3] the words with which Virgil is said to have replied to those who accused him of borrowing from Homer: "*Cur non illi quoque eadem furta tentarent? Verum intellecturos, facilius esse Herculi clavum, quam Homero versum surripere.*"[4]

But very many of the best odes of Horace are so thoroughly Roman in their whole character, in their occasion, subjects, sentiments, imagery, and allusions, that they could by no possibility have been formed upon Greek models, but are peculiarly and exclusively his own. This class includes those which celebrate the glories of Augustus in peace and in war, and the two which describe the victories of his step-sons

[1] The elder Scaliger, in Poet. Lib. 5, c. 7: *De Horatio quidem ita sentimus; si Graecorum Lyrica exstarent, futurum, ut illius furta quamplurima deprehenderentur.*

[2] See some illustrations of this point in Encyc. Metropol., vol. 9, p. 400; also in Tate's Horatius Restitutus, Append. vi.

[3] Essay on the Genius and Writings of Pope, vol. 1., p. 96.

[4] Donat. in Vit. Virgil.

Tiberius and Drusus,[1] those which lament the degeneracy of the age, and aim to bring back the virtues and discipline of earlier days,[2] and in short, all which owed their origin to the inspiring events of the times, to peculiar influences, national, local and personal. All these belonged to a purely Roman vein of lyric song, and could have been wrought out only by the genius of a Roman poet. Whence, for instance, but from the soul of a Roman poet, could have emanated the sublime martial ode to Antonius?[3] or the peaceful lay called forth from the lyre by the closing of the temple of Janus?[4] Who but a Roman poet could have drawn the fine picture of the disinterested patriotism of Regulus?[5] or produced the noble ode,[6] in which Juno, in the council of the gods, admits Romulus to divine honors, and pronounces the lofty destinies of his people? or those spirited stanzas,[7] in which Hannibal, impressed into the service of the Latian Muse, is made to own and honor the inherent energy and invincible might of the Roman nation? While such living monuments as these attest the originality of the Roman poet, we need not give heed to any hypothetical charges against his literary honesty. The truth seems to be, that Horace was an imitator in the true and noble sense of the word; his resemblance to the Greek poets is such as is common to all the illustrious kindred of genius; he owed to them what the eminent artists and writers of all times have owed to the genial study of the best models; he read them, studied them, communed with them, and catching the spirit that glowed in their poetry, he breathed it into his own.

But it is the Satires and the Epistles[8] of Horace, and especially the Epistles, which show his greatest powers, and establish his claim to the respect and admiration of the world. It is there that we find his sterling good sense, his vigorous understanding, his deep insight into the human heart, his

[1] O. 4, 4 & 14. [2] E. g., The first six in Book Third. [3] O. 4, 2.
[4] O. 4, 15. [5] O. 3, 5, 14–57. [6] O. 3, 3. [7] O. 4, 4, 49–76.
[8] See the introductory remarks on pages 439, 440, and on pages 493, 494.

keen observation and familiar knowledge of the character and ways of men,—it is there that we find the wise, comprehensive and genial mind, that could readily seize, and interpret in easy and graceful verse, the characteristic incidents of his eventful times, the features of Roman life and manners, and the great facts of human life and experience. The value of these writings to the student of Roman history and Roman character, has been briefly and truly expressed by Mr. Milman.[1] "Of Rome," he says, "or of the Roman mind, no one can know any thing, who is not profoundly versed in Horace; and whoever really understands Horace will have a more perfect and accurate knowledge of the Roman manners and the Roman mind, than the most diligent and laborious investigator of the Roman antiquities." In their relations to the study of poetry as an art, and to all aesthetic criticism, they are scarcely less valuable. Critics and writers on rhetoric have always ranked them among their chief authorities, and have found in their aphoristic maxims, admirable alike in thought and expression, the fundamental rules of good taste and good composition. But these writings have a greater and wider value —a value for all men of all times. This consists in the practical wisdom that pervades them—the noblest and best wisdom of the world, and more than this was not then attainable—the cheerful philosophy of human life, gained by a large and thoughtful observation and experience of the world, and imparted in no obtrusive, dogmatic tone, but with all the kindness of a familiar friend, bidding us shun "the care that loads the day with superfluous burden," and thankfully accept every joyous hour that is given us, to seek for happiness not in honors and riches, or rank, or in any external circumstances, but in ourselves; not in distant lands, and in new and strange scenes, but here,[2] at home, wherever our lot may be cast, in a

[1] In his Life of Horace, prefixed to his illustrated edition of the poet's works.

[2] —— Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus.
Epist. 1, 11, 29, 30.

cultivated, well-regulated mind, in reasonable desires, in an even, contented spirit. It is here that we discover the secret of Horace's power over so many minds; it is not his style, with its rare union of elegance and vigor, it is not his terseness and felicity of expression,—these alone could never explain nor could they create so wide and enduring a popularity; but it is the wise thoughts, just sentiments, and genuine truths, universally applicable to the every-day lives of men, which are the staple of his work, and of which the graces of style, the felicitous expression, are the rich and finished setting,—it is these that have made him the favorite companion, not only of classical scholars, but of statesmen, philosophers, and men of the world; the most read, the best remembered, and the most frequently quoted of all the writers of antiquity.

The fame of Horace has far exceeded the measure of his own proud prophecy.[1] It has outlived those solemn processions to the Capitol of pontiffs and vestal virgins, it has outlived the entire religion of ancient Rome, and ancient Rome itself, and after the lapse of ages, it still flourishes in all its early freshness; and with equal truth and beauty has it been described in an apostrophe to Horace, by an Italian poet:

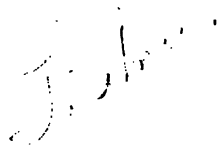
Salgo la cima ombrosa, e fresco e verde
Veggio l'alloro tuo lassù tenersi,
Che per sì lunga età foglia non perde:

Veggiol dell' immortal tua lira adorno,
E le immagini belle e i sacri versi
Con la grand' Ombra tua girarvi intorno.

"I climb the shady summit, and behold
Thy laurel there still ever fresh and green,
Which thro' long ages not a leaf hath lost:

I see it decked with thy immortal lyre,
And beauteous images and sacred verse
Still wandering round it with thy mighty shade.

[1] O. 3, 30, 8–10.



CHRONOLOGICAL TABLE

U. C.	B. C.	YEAR OF HORACE.	CONSULS.	EVENTS.
689	65		L. Aurelius Cotta, L. Manlius Torquatus.	Horace is born, on the 8th of December.
701	53	12	Cn. Domitius Calvinus, M. Valerius Messala.	Horace is carried to Rome.
705	49	16	C. Claudius Marcellus, L. Cornelius Lentulus Crus.	Civil war between Caesar and Pompey. Pompey leaves Italy. Caesar goes to Rome.
706	48	17	C. Julius Caesar II., P. Servilius Vatia Isauricus.	Battle of Pharsalia. Assassination of Pompey.
708	46	19	C. Julius Caesar III., M. Aemilius Lepidus.	Battle of Thapsus. Death of Cato at Uuca.
709	45	20	C. Julius IV. (without colleague), Dictator.	Horace goes to Athens.
710	44	21	C. Julius Caesar V., M. Antonius.	Assassination of Julius Caesar.
711	43	22	C. Vibius Pansa, A. Hirtius.	Octavianus, Antony and Lepidus form the second triumvirate. Preparations for war between the triumvirs and Brutus and Cassius. Horace enters the army of Brutus, as tribune. Death of Cicero. Birth of Ovid.
712	42	23	M. Aemilius Lepidus II., L. Munatius Plancus.	The two engagements at Philippi. Death of Brutus and of Cassius. Birth of Claudius Tiberius Nero.
713	41	24	P. Servilius Vatia Isauricus II., L. Antonius Pietas.	Horace returns to Rome.
714	40	25	Cn. Domitius Calvinus II., C. Asinius Pollio.	The alliance between Octavianus and Antony, formed at Brundusium, and called *Foedus Brundusinum.*
715	39	26	L. Marcius Censorinus, C. Calvisius Sabinus.	Asinius Pollio is sent against the Parthini; triumphs over them. Horace is introduced to Maecenas.
716	38	27	App. Claudius Pulcher, C. Norbanus Flaccus.	Beginning of the friendship between Maecenas and Horace.
717	37	28	M. Agrippa, L. Caninius Gallus.	The journey to Brundusium; see Sat. 1, 5.
719	35	30	L. Cornificius, Sext. Pompeius.	Phraates, the Parthian king, dethroned on account of his cruelty, and Tiridates placed upon the throne. Horace publishes the First Book of Satires.
723	31	34	C. Caesar Octavianus III., M. Valerius Messala Corvinus.	Horace offers to accompany Maecenas to war, Epod. 1. Battle of Actium; Epod. 9; O. 1, 37.
724	30	35	C. Caesar Octavianus IV., M. Licinius Crassus.	Horace publishes the Second Book of Satires, and the Book of Epodes.
725	29	36	C. Caesar Octavianus V., Sex. Appuleius.	Octavianus returns to Rome, and celebrates a threefold triumph. The temple of Janus is closed.

U. C.	B. C.	YEAR OF HORACE	CONSULS	EVENTS.
726	28	37	C. Caesar Octavianus VI., M. Agrippa II.	Octavianus dedicates the temple of Apollo on the Palatine; O. 1, 31.
727	27	38	C. Caesar Octavianus Aug. VII., M. Agrippa III.	Octavianus receives the title of Augustus and of Imperator. Preparations are made for an expedition against Arabia; O. 1, 29.
729	25	40	C. Caesar Octavianus Aug. IX., M. Junius Silanus.	Expedition of Augustus against the Cantabrians. Expedition against Arabia, under command of Aelius Gallus.
730	24	41	C. Caesar Aug. X., C. Norbanus Flaccus.	Phraates expels Tiridates from Parthia. Augustus, having conquered the Cantabrians, returns to Rome, and closes for the second time the temple of Janus; O. 3, 14; ib. 4, 15. Death of Quinctilius; O. 1, 24. Horace (probably) publishes the first Three Books of his Odes.
731	23	42	C. Caesar Aug. XI., A. Terentius Varro Murena.	Death of the young Marcellus; O. 1, 12, 45 seqq. Augustus is invested with the tribunician power for life.
732	22	43	M. Claudius Marcellus, L. Arruntius.	A conspiracy against Augustus discovered and suppressed.
733	21	44	M. Lollius, Q. Aemilius Lepidus.	Augustus goes to Greece; winters at Samos.
735	19	46	C. Sentius Saturninus, Q. Lucretius.	Death of Virgil at Brundusium.
736	18	47	P. Cornelius Lentulus, Cn. Cornelius Lentulus.	Horace publishes the First Book of Epistles.
737	17	48	C. Furnius, C. Junius Silanus.	Augustus celebrates the *Ludi Saeculares*; Horace writes the Secular Hymn.
739	15	50	M. Livius Drusus Libo, L. Calpurnius Piso.	Defeat of the Raeti and Vindelici by Tiberius and Drusus; Odes Fourth and Fourteenth of Book Fourth.
741	13	52	Tib. Claudius Nero, P. Quinctilius Varus.	Horace publishes the Fourth Book of Odes.
742	12	53	M. Valerius Messala, P. Sulpicius Quirinus.	Death of Agrippa.
748	9	57	C. Marcius Censorinus, C. Asinius Gallus.	Death of Horace (a few weeks after that of Maecenas) on the 27th of November.

THE LYRIC METRES OF HORACE

[For the details pertaining to versification, such as the names and component parts of the feet, and the terms employed for the different metres and kinds of verses, the student is referred to the Grammars: to Andrews and Stoddard's, §§ 302–304, and §§ 310–318, and to Zumpt's, Appendix I.]

I.—ALCAIC. In thirty-seven Odes, viz., I. 9, 16, 17, 26, 27. II. 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20. III. 1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29. IV. 4, 9, 14, 15.

Four verses: first two greater Alcaics, third an Iambic dimeter hypermeter, fourth a smaller Alcaic.

1. 2. ⏑ – | ⏑ – | – | – ⏑ ⏑ | – ⏑ ⏑
3. ⏑ – | ⏑ – | – – | ⏑ – | –
4. – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑

II.—SAPPHIC AND ADONIC. In twenty-five Odes, viz., I. 2, 10, 12, 20, 22, 25, 30, 32, 38. II. 2, 4, 6, 8, 10, 16. III. 8, 11, 14, 18, 20, 22, 27. IV. 2, 6, 11

Four verses: first three Sapphic, fourth Adonic.

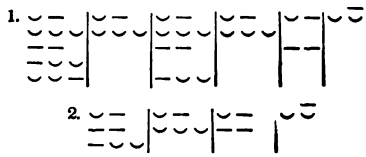
1. 2. 3. – ⏑ | – – | – ⏑ ⏑ | – ⏑ | – ⏑
4. – ⏑ ⏑ | – ⏑

III.—GLYCONIC AND ASCLEPIADIC. In twelve Odes, I. 3, 13, 19, 36. III. 9, 15, 19, 24, 25, 28. IV. 1, 3.

Two verses: first Glyconic, second Asclepiadic.

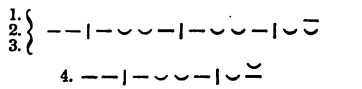
1. – – | – ⏑ ⏑ – | ⏑ ⏑
2. – – | – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑ ⏑

IV.—Iambic Trimeter and Iambic Dimeter. In first ten Epodes.



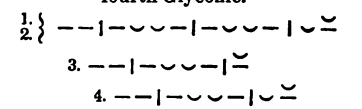
V.—Asclepiadic and Glyconic. In nine Odes, viz. I. 6, 15, 24, 33. II. 12. III. 10, 16. IV. 5, 12.

Four verses: the first three Asclepiadic, the fourth Glyconic.



VI.—Asclepiadic, Pherecratic, and Glyconic. In seven Odes, viz., I. 5, 14, 21, 23. III. 7, 13. IV. 13.

Four verses: the first two Asclepiadic, the second Pherecratic, the fourth Glyconic.

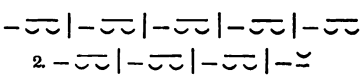


VII.—Asclepiadic. In three Odes, viz., I. 1. III. 30. IV. 8

One verse: – – | – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑ ⏑

VIII.—Iambic Trimeter. In Epode 17; same as 1. of IV.

IX.—Hexameter with a Dactylic Tetrameter a Posteriore. In three Odes, viz., I. 7, 28. Epode 12.



X.—Hexameter with an Iambic Dimeter. In Epodes 14, 15.

1; same as 1. of IX:
2; same as 2. of IV.

XI.—Hexameter with an Iambic Trimeter. In Epode 16.

1; same as 1. of IX.
2; same as 1. of IV.

XII.—Choriambic Pentameter. In three Odes, viz., I. 11, 18. IV. 10

– – | – ⏑ ⏑ – | – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑ ⏒

XIII.—Hexameter with an Iambico-dactylic. In Epode 13.

1; same as 1. of IX.

2; ⏒ – | ⏑ – | ⏒ – | ⏑ – | – ⏑ ⏑ | – ⏑ ⏑ | ⏓

XIV.—Hexameter with a Dactylic Trimeter Catalectic. In Ode 4, 7.

1; same as 1. of IV.

2; – ⏑ ⏑ | – ⏑ ⏑ | ⏒

XV.—Iambic Trimeter with a Dactylico-Iambic. In Epode 11.

1; same as 1. of IV.

2; – ⏑ ⏑ | – ⏑ ⏑ | ⏓ | ⏒ – | ⏑ – | ⏒ – | ⏑ –

XVI.—Archilochian Heptameter with an Iambic Trimeter Catalectic. In Ode 1, 4.

– ⏒ ⏑ | – ⏑ ⏑ | – ⏒ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑ | – ⏑

2. ⏒ – | ⏑ – | ⏒ – | ⏑ – | ⏒ – | ⏒

XVII.—Choriambic Dimeter with a Choriambic Tetrameter. In Ode 1, 8.

1. – ⏑ ⏑ – | ⏑ – ⏓

2. – ⏑ – – | – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑ – ⏓

Note.—In 2. Horace departs from the regular choriambic tetrameter by substituting a spondee for an iambus in the latter half of the first choriambus.

XVIII.—Iambic Dimeter Acephalous with an Iambic Trimeter Catalectic. In Ode 2, 18.

1. – | ⏑ – | ⏑ – | ⏑ –

2; same as 2. of XVI.

XIX.—Ionic a Minore. In Ode 3, 12. Two verses:

1. 2. } ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – –

3. ⏑ ⏑ – – | ⏑ ⏑ – –

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Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

CARMEN I.

AD MAECENATEM.

MAECENAS atavis edite regibus,
O et praesidium et dulce decus meum,
Sunt quos curriculo pulverem Olympicum
Collegisse juvat, metaque fervidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad deos;
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo,
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros Attalicis conditionibus
Nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens, otium et oppidi

3. Olympium. 7. nobilium. 13. demoveas.

Laudat rura sui; mox reficit rates
Quassas, indocilis pauperiem pati.
Est qui nec veteris pocula Massici,
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
Multos castra juvant, et lituo tubae
Permixtus sonitus, bellaque matribus
Detestata. Manet sub Jove frigido
Venator, tenerae conjugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
Me doctarum hederae praemia frontium
Dîs miscent superis; me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo, si neque tibias
Euterpe cohibet, nec Polyhymnia
Lesboum refugit tendere barbiton.
Quodsi me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

CARMEN II.

AD CAESAREM AUGUSTUM.

Jam satis terris nivis atque dirae
Grandinis misit Pater, et rubente
Dextera sacras jaculatus arces
Terruit Urbem,

17. tuta, *de conjectura.* 29. Te, *de conj.*
35. Inseres, *Orellius.* 36. Sublimis. C. ii. 2. rubenti.

Terruit gentes, grave ne rediret
Saeculum Pyrrhae nova monstra questae,
Omne cum Proteus pecus egit altos
Visere montes,

Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat columbis;
Et superjecto pavidae natarunt
Aequore damae.

Vidimus flavum Tiberim, retortis
Litore Etrusco violenter undis,
Ire dejectum monumenta regis
Templaque Vestae;

Iliae dum se nimium querenti
Jactat ultorem, vagus et sinistra
Labitur ripa, Jove non probante, uxorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persae melius perirent,
Audiet pugnas vitio parentum
Rara juventus.

Quem vocet divûm populus ruentis
Imperî rebus? prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Jupiter? Tandem venias, precamur,

10. palumbis.

Nube candentes humeros amictus,
Augur Apollo;

Sive tu mavis, Erycina ridens,
Quam Jocus circumvolat et Cupido;
Sive neglectum genus et nepotes
Respicis, auctor,

Heu nimis longo satiate ludo,
Quem juvat clamor galeaeque leves,
Acer et Mauri peditis cruentum
Vultus in hostem;

Sive mutata juvenem figura
Ales in terris imitaris, almae
Filius Maiae, patiens vocari
Caesaris ultor;

Serus in coelum redeas, diuque
Laetus intersis populo Quirini,
Neve te nostris vitiis iniquum
Ocior aura

Tollat. Hic magnos potius triumphos,
Hic ames dici pater atque princeps,
Neu sinas Medos equitare inultos,
Te duce, Caesar.

31. candenti. 39. Marsi, *de conj.* 46. Quirino.

CARMEN III.

AD NAVEM, QUA VEHEBATUR VIRGILIUS ATHENAS PROFICISCENS.

Sic te diva potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis, praeter Iapyga,
Navis, quae tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor,
Et serves animae dimidium meae.
Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti
Quo non arbiter Hadriae
Major, tollere seu ponere vult freta.
Quem mortis timuit gradum,
Qui siccis oculis monstra natantia,
Qui vidit mare turgidum et
Infames scopulos Acroceraunia?
Nequidquam deus abscidit
Prudens Oceano dissociabili
Terras, si tamen impiae
Non tangenda rates transiliunt vada.
Audax omnia perpeti
Gens humana ruit per vetitum nefas.

8. Ut. 18. rectis, *de conj.* 19. turbidum.
20. alta Ceraunia. 22. dissociabiles, *de conj.*

Audax Iapeti genus
Ignem fraude mala gentibus intulit.
Post ignem aetheria domo
Subductum, macies et nova febrium
Terris incubuit cohors,
Semotique prius tarda necessitas
Leti corripuit gradum.
Expertus vacuum Daedalus aëra
Pennis non homini datis:
Perrupit Acheronta Herculeus labor.
Nil mortalibus ardui est.
Coelum ipsum petimus stultitia, neque
Per nostrum patimur scelus
Iracunda Jovem ponere fulmina.

CARMEN IV.

AD L. SESTIUM.

Solvitur acris hiems grata vice veris et Favoni,
Trahuntque siccas machinae carinas;
Ac neque jam stabulis gaudet pecus, aut arator igni;
Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus, imminente Luna,
Junctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum graves Cyclopum
Vulcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terrae quem ferunt solutae.

37. arduum. C. iv. 8. visit.

Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna, sive malit haedo.
Pallida mors aequo pulsat pede pauperum tabernas
Regumque turres. O beate Sesti,
Vitae summa brevis spem nos vetat inchoare longam.
Jam te premet nox, fabulaeque Manes,
Et domus exilis Plutonia; quo simul mearis,
Nec regna vini sortiere talis,
Nec tenerum Lycidan mirabere, quo calet juventus
Nunc omnis, et mox virgines tepebunt.

CARMEN V.

AD PYRRHAM.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam,

Simplex munditiis? Heu quoties fidem
Mutatosque deos flebit, et aspera
Nigris aequora ventis
Emirabitur insolens,

Qui nunc te fruitur credulus aurea;
Qui semper vacuam, semper amabilem
Sperat, nescius aurae
Fallacis. Miseri, quibus

12. agnam—haedum. 19. Lycidam.
C. v. 5. Quotiens. 8. ut mirabitur; demirabitur, *de conj.*

Intentata nites! Me tabula sacer
Votiva paries indicat uvida
  Suspendisse potenti
    Vestimenta maris deo.

CARMEN VI.

AD M. VIPSANIUM AGRIPPAM.

Scriberis Vario fortis et hostium
Victor Maeonii carminis alite,
Quam rem cunque ferox navibus aut equis
  Miles te duce gesserit.

Nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
Nec cursus duplicis per mare Ulixei,
  Nec saevam Pelopis domum

Conamur, tenues grandia, dum pudor
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
  Culpa deterere ingeni.

Quis Martem tunica tectum adamantina
Digne scripserit? aut pulvere Troico
Nigrum Merionen? aut ope Palladis
  Tydiden Superis parem?

14. humida. C. vi. 2. aliti. 3. qua rem - [illegible].
7. duplices; Ulyssei. 14. Troio.

Nos convivia, nos proelia virginum,
Sectis in juvenes unguibus acrium,
Cantamus vacui, sive quid urimur,
Non praeter solitum leves.

CARMEN VII.

AD MUNATIUM PLANCUM.

Laudabunt alii claram Rhodon, aut Mitylenen,
Aut Epheson, bimarisve Corinthi
Moenia, vel Baccho Thebas vel Apolline Delphos
Insignes, aut Thessala Tempe.
Sunt quibus unum opus est, intactae Palladis urbem
Carmine perpetuo celebrare, et
Undique decerptam fronti praeponere olivam.
Plurimus, in Junonis honorem,
Aptum dicet equis Argos ditesque Mycenas.
Me nec tam patiens Lacedaemon,
Nec tam Larissae percussit campus opimae,
Quam domus Albuneae resonantis,
Et praeceps Anio ac Tiburni lucus, et uda
Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila coelo
Saepe Notus, neque parturit imbres
Perpetuos, sic tu sapiens finire memento
Tristitiam vitaeque labores

C. vii. 2. Ephesum. 5. arces; arcem. 6 et 7. celebrare, Indeque. 7. decerptae frondi, *de conj.* 9. dicit. 15. detergit. 17. Perpetuo.

Molli, Plance, mero, seu te fulgentia signis
  Castra tenent, seu densa tenebit
Tiburis umbra tui. Teucer, Salamina patremque
  Cum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
  Sic tristes affatus amicos:
Quo nos cunque feret melior Fortuna parente,
  Ibimus, o socii comitesque!
Nil desperandum Teucro duce et auspice Teucro;
  Certus enim promisit Apollo,
Ambiguam tellure nova Salamina futuram.
  O fortes pejoraque passi
Mecum saepe viri, nunc vino pellite curas;
  Cras ingens iterabimus aequor.

CARMEN VIII.

AD LYDIAM.

Lydia dic, per omnes
  Te deos oro, Sybarin cur properes amando
Perdere; cur apricum
  Oderit campum, patiens pulveris atque solis?
Cur neque militaris
  Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
  Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino
  Cautius vitat? neque jam livida gestat armis

27. auspice Teucri. C. viii. 6 et 7. equitet—Temperet.

Brachia, saepe disco,
Saepe trans finem jaculo nobilis expedito?
Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Trojae
Funera, ne virilis
Cultus in caedem et Lycias proriperet catervas?

CARMEN IX.

AD THALIARCHUM.

Vides, ut alta stet nive candidum
Soracte, nec jam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto.

Dissolve frigus, ligna super foco
Large reponens, atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.

Permitte divis cetera: qui simul
Stravere ventos aequore fervido
Deproeliantes, nec cupressi
Nec veteres agitantur orni.

Quid sit futurum cras, fuge quaerere: et
Quem Fors dierum cunque dabit, lucro
Appone, nec dulces amores
Sperne puer, neque tu choreas,

C. ix. 7. Depone. 14. sors.

Donec virenti canities abest
Morosa. Nunc et campus et areae,
Lenesque sub noctem susurri
Composita repetantur hora,

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis,
Aut digito male pertinaci.

CARMEN X.

AD MERCURIUM.

Mercuri, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus, et decorae
More palaestrae,

Te canam, magni Jovis et deorum
Nuntium, curvaeque lyrae parentem,
Callidum, quidquid placuit, jocoso
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetra
Risit Apollo.

C. x. 1. Mercuri facunde, nepos Atlantis.

Quin et Atridas, duce te, superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Trojae
Castra fefellit.

Tu pias laetis animas reponis
Sedibus, virgaque levem coerces
Aurea turbam, superis deorum
Gratus et imis.

CARMEN XI.

AD LEUCONOEN.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem dī dederint, Leuconoë, nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes, seu tribuit Jupiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum: sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas. Carpe diem, quam minimum credula postero.

C. xi. 1. quaesieris scire, nefas. 4. tribuet.

CARMEN XII.

AD CAESAREM AUGUSTUM.

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? cujus recinet jocosa
Nomen imago

Aut in umbrosis Heliconis oris,
Aut super Pindo, gelidove in Haemo?
Unde vocalem temere insecutae
Orphea silvae,

Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
Ducere quercus.

Quid prius dicam solitis Parentis
Laudibus, qui res hominum ac deorum,
Qui mare ac terras variisque mundum
Temperat horis?

Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores.

Proeliis audax, neque te silebo,
Liber, et saevis inimica virgo

C. xii. 2. sumes. 3. recinit. 13. Quid prius? Dicam solitis Paret.tem.
19. occupabit. 20, 21. Pallas honores, Proeliis audax. Neque.

Belluis, nec te, metuende certa,
Phoebe, sagitta.

Dicam et Alciden, puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
Stella refulsit,

Defluit saxis agitatus humor,
Concidunt venti, fugiuntque nubes,
Et minax—quod sic voluere—ponto
Unda recumbit.

Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
Nobile letum.

Regulum, et Scauros, animaeque magnae
Prodigum Paullum, superante Poeno,
Gratus insigni referam Camena,
Fabriciumque.

Hunc, et incomptis Curium capillis
Utilem bello tulit, et Camillum
Saeva paupertas et avitus apto
Cum lare fundus.

Crescit, occulto velut arbor aevo,
Fama Marcelli: micat inter omnes
Julium sidus, velut inter ignes
Luna minores.

31. quia sic; qua sic; nam sic; di sic.
35. anne Curti, *Bentl.* 41. intonsis.

Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data; tu secundo
Caesare regnes.

Ille seu Parthos Latio imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis orae
Seras et Indos,

Te minor latum reget aequus orbem:
Tu gravi curru quaties Olympum,
Tu parum castis inimica mittes
Fulmina lucis.

CARMEN XIII.

AD LYDIAM.

Cum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas brachia, vae meum
Fervens difficili bile tumet jecur.
Tum nec mens mihi nec color
Certa sede manent; humor et in genas
Furtim labitur, arguens
Quam lentis penitus macerer ignibus.
Uror, seu tibi candidos
Turparunt humeros immodicae mero

57. laetum; ibid. regat. C. xiii. 4. jecor. 6. manet

Rixae, sive puer furens
Impressit memorem dente labris notam.
Non, si me satis audias,
Speres perpetuum, dulcia barbare
Laedentem oscula, quae Venus
Quinta parte sui nectaris imbuit.
Felices ter et amplius,
Quos irrupta tenet copula, nec malis
Divulsus querimoniis,
Suprema citius solvet amor die.

CARMEN XIV.

AD REMPUBLICAM.

O navis, referent in mare te novi
Fluctus. O quid agis? Fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus,

Et malus celeri saucius Africo
Antennaeque gemant, ac sine funibus
Vix durare carinae
Possint imperiosius

Aequor? Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Silvae filia nobilis,

13. audies. C. xiv. 1. referunt. 6. gemunt. 8. possunt

Jactes et genus et nomen inutile :
Nil pictis timidus navita puppibus
Fidit : Tu, nisi ventis
Debes ludibrium, cave.

Nuper sollicitum quae mihi taedium,
Nunc desiderium, curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.

CARMEN XV.

NEREI VATICINIUM DE EXCIDIO TROJAE.

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
Ventos, ut caneret fera

Nereus fata : Mala ducis avi domum,
Quam multo repetet Graecia milite,
Conjurata tuas rumpere nuptias
Et regnum Priami vetus.

Heu, heu ! quantus equis, quantus adest viris
Sudor ! quanta moves funera Dardanae
Genti ! Jam galeam Pallas et aegida
Currusque et rabiem parat.

15. Tu nisi ventis Debes ludibrium cave. C. xv. 9. Eheu.

Nequidquam, Veneris praesidio ferox,
Pectes caesariem, grataque feminis
Imbelli cithara carmina divides:
  Nequidquam thalamo graves

Hastas et calami spicula Cnosii
Vitabis, strepitumque, et celerem sequi
Ajacem: tamen heu serus adulteros
  Crines pulvere collines.

Non Laertiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
  Teucer et Sthenelus sciens

Pugnae, sive opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
  Tydides, melior patre:

Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu,
  Non hoc pollicitus tuae.

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei;
Post certas hiemes uret Achaicus
  Ignis Iliacas domos.

20. Cultus. 21, 22. Num—num.
24. Teucer, te; Teucerque et, *de conj.* 35. Achaius.
36. Pergameas.

CARMEN XVI.

AD AMICAM.

O matre pulchra filia pulchrior,
Quem criminosis cunque voles modum
Pones iambis, sive flamma
Sive mari libet Hadriano.

Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber aeque, non acuta
Sic geminant Corybantes aera,

Tristes ut irae, quas neque Noricus
Deterret ensis, nec mare naufragum,
Nec saevus ignis, nec tremendo
Jupiter ipse ruens tumultu.

Fertur Prometheus, addere principi
Limo coactus particulam undique
Desectam, et insani leonis
Vim stomacho apposuisse nostro.

Irae Thyesten exitio gravi
Stravere, et altis urbibus ultimae
Stetere causae, cur perirent
Funditus, imprimeretque muris

Hostile aratrum exercitus insolens.
Compesce mentem; me quoque pectoris

C. xvi. 8. Si, *de conj.*

Tentavit in dulci juventa
Fervor, et in celeres iambos

Misit furentem. Nunc ego mitibus
Mutare quaero tristia, dum mihi
Fias recantatis amica
Opprobriis animumque reddas.

CARMEN XVII.

AD TYNDARIDEM.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus, et igneam
Defendit aestatem capellis
Usque meis, pluviosque ventos.

Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
Olentis uxores mariti,
Nec virides metuunt colubras

Nec Martiales Haediliae lupos,
Utcunque dulci, Tyndari, fistula
Valles et Usticae cubantis
Levia personuere saxa.

Di me tuentur: dis pietas mea
Et Musa cordi est. Hic tibi copia

C. xvii. 5. totum. 8. colubros. 9. hoeduleae. 14. Hinc.

Manabit ad plenum benigno
Ruris honorum opulenta cornu.

Hic in reducta valle Caniculae
Vitabis aestus, et fide Teïa
Dices laborantes in uno
Penelopen vitreamque Circen.

Hic innocentis pocula Lesbii
Duces sub umbra : nec Semeleius
Cum Marte confundet Thyoneus
Proelia, nec metues protervum

Suspecta Cyrum, ne male dispari
Incontinentes injiciat manus,
Et scindat haerentem coronam
Crinibus, immeritamque vestem.

CARMEN XVIII.

AD QUINCTILIUM VARUM.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit, neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat? 5
Quis non te potius, Bacche pater, teque, decens Venus?
At ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero

25. nec. C. xviii. 5. increpat. 7. ac.

Debellata, monet Sithoniis non levis Evius,
Cum fas atque nefas exiguo fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam, nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus amor sui,
Et tollens vacuum plus nimio gloria verticem,
Arcanique fides prodiga, perlucidior vitro.

CARMEN XIX.

AD GLYCERAM.

Mater saeva Cupidinum
Thebanaeque jubet me Semeles puer,
Et lasciva licentia
Finitis animum reddere amoribus.
Urit me Glycerae nitor
Splendentis Pario marmore purius:
Urit grata protervitas,
Et vultus nimium lubricus adspici,
In me tota ruens Venus
Cyprum deseruit, nec patitur Scythas,
Et versis animosum equis
Parthum dicere, nec quae nihil attinent.
Hic vivum mihi caespitem, hic
Verbenas, pueri, ponite, thuraque,
Bimi cum patera meri:
Mactata veniet lenior hostia.

C. xix. 12. attinet.

CARMEN XX.

AD MAECENATEM.

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
Cum tibi plausus,

Care Maecenas eques, ut paterni
Fluminis ripae, simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.

Caecubum et prelo domitam Caleno
Tu bibes uvam; mea nec Falernae
Temperant vites, neque Formiani
Pocula colles.

CARMEN XXI.

IN DIANAM ET APOLLINEM.

Dianam tenerae dicite virgines;
Intonsum, pueri, dicite Cynthium,
Latonamque supremo
Dilectam penitus Jovi.

Vos laetam fluviis et nemorum coma,
Quaecunque aut gelido prominet Algido,

C. xxi. 5. comam.

Nigris aut Erymanthi
Silvis, aut viridis Cragi:

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque humerum lyra.

Hic bellum lacrimosum, hic miseram famem
Pestemque a populo et principe Caesare in
Persas atque Britannos
Vestra motus aget prece.

CARMEN XXII.

AD ARISTIUM FUSCUM.

Integer vitae scelerisque purus
Non eget Mauris jaculis, neque arcu,
Nec venenatis gravida sagittis,
Fusce, pharetra;

Sive per Syrtes iter aestuosas,
Sive facturus per inhospitalem
Caucasum, vel quae loca fabulosus
Lambit Hydaspes.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra

C. xxii. 2. Mauri; nec.

Terminum curis vagor expeditis,
Fugit inermem:

Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubae tellus generat, leonum
Arida nutrix.

Pone me, pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
Jupiter urget;

Pone sub curru nimium propinqui
Solis, in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

CARMEN XXIII.

AD CHLOEN.

Vitas hinnuleo me similis, Chloe,
Quaerenti pavidam montibus aviis
Matrem, non sine vano
Aurarum et silūae metu.

Nam seu mobilibus veris inhorruit
Adventus foliis, seu virides rubum

11. expeditus. C. xxiii. 5. vitis; vepris, *de conj.*

Dimovere lacertae,
Et corde et genibus tremit.

Atqui non ego te tigris ut aspera,
Gaetulusve leo, frangere persequor:
Tandem desine matrem
Tempestiva sequi viro.

CARMEN XXIV.

AD P. VIRGILIUM MARONEM.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam Pater
Vocem cum cithara dedit.

Ergo Quinctilium perpetuus sopor
Urget? cui pudor, et justitiae soror
Incorrupta fides, nudaque veritas,
Quando ullum inveniet parem?

Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi, Virgili.
Tu frustra pius heu non ita creditum
Poscis Quinctilium deos.

Quodsi Threicio blandius Orpheo
Auditam moderere arboribus fidem,

C. xxiv. 8. invenient. 13. Quid? si

Non vanae redeat sanguis imagini,
Quam virga semel horrida,

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum: sed levius fit patientia,
Quidquid corrigere est nefas.

CARMEN XXV.

AD LYDIAM.

Parcius junctas quatiunt fenestras
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt, amatque
Janua limen,

Quae prius multum facilis movebat
Cardines. Audis minus et minus jam:
"Me tuo longas pereunte noctes,
Lydia, dormis?"

Invicem moechos anus arrogantes
Flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento:

Cum tibi flagrans amor, et libido,
Quae solet matres furiare equorum,

15. Num. C. xxv. 2. jactibus. 5. faciles.

Saeviet circa jecur ulcerosum,
Non sine questu,

Laeta quod pubes hedera virente
Gaudeat pulla magis atque myrto,
Aridas frondes hiemis sodali
Dedicet Hebro.

CARMEN XXVI.

AD AELIUM LAMIAM.

Musis amicus tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis, quis sub Arcto
Rex gelidae metuatur orae,

Quid Tiridaten terreat, unice
Securus. O quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,

Pimplea dulcis! Nil sine te mei
Prosunt honores; hunc fidibus novis,
Hunc Lesbio sacrare plectro
Teque tuasque decet sorores.

17. virenti. C. xxvi. 9. Pimplei. 10. Possunt.

CARMEN XXVII.

AD SODALES CONVIVAS.

Natis in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

Vino et lucernis Medus acinaces
Immane quantum discrepat; impium
Lenite clamorem, sodales,
Et cubito remanete presso.

Vultis severi me quoque sumere
Partem Falerni? Dicat Opuntiae
Frater Megillae, quo beatus
Vulnere, qua pereat sagitta.

Cessat voluntas? Non alia bibam
Mercede. Quae te cunque domat Venus,
Non erubescendis adurit
Ignibus, ingenuoque semper

Amore peccas. Quidquid habes, age,
Depone tutis auribus. Ah miser!
Quanta laborabas Charybdi,
Digne puer meliore flamma!

Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?

C. xxvii. 13. voluptas. 19. laboras in Charybdi.

Vix illigatum te triformi
Pegasus expediet Chimaera.

CARMEN XXVIII.

ARCHYTAS.

Te maris et terrae numeroque carentis arenae
Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera, nec quidquam tibi prodest
Aerias tentasse domos, animoque rotundum
Percurrisse polum, morituro.
Occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras,
Et Jovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco
Demissum, quamvis, clypeo Trojana refixo
Tempora testatus, nihil ultra
Nervos atque cutem morti concesserat atrae,
Judice te non sordidus auctor
Naturae verique. Sed omnes una manet nox
Et calcanda semel via leti.
Dant alios Furiae torvo spectacula Marti:
Exitio est avidum mare nautis;
Mixta senum ac juvenum densentur funera; nullum
Saeva caput Proserpina fugit.
Me quoque devexi rapidus comes Orionis,
Illyricis Notus obruit undis.

C. xxviii. 18. avidis. 19. densantur.

At tu, nauta, vagae ne parce malignus arenae
Ossibus et capiti inhumato
Particulam dare: sic, quodcunque minabitur Eurus
Fluctibus Hesperiis, Venusinae
Plectantur silvae, te sospite: multaque merces,
Unde potest, tibi defluat aequo
Ab Jove Neptunoque sacri custode Tarenti.
Negligis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
Debita jura vicesque superbae
Te maneant ipsum: precibus non linquar inultis,
Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa: licebit
Injecto ter pulvere curras.

CARMEN XXIX.

AD ICCIUM.

Icci, beatis nunc Arabum invides
Gazis, et acrem militiam paras
Non ante devictis Sabaeae
Regibus, horribilique Medo

Nectis catenas? Quae tibi virginum,
Sponso necato, barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,

31. Forsan.

Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus, et Tiberim reverti,

Cum tu coemptos undique nobilis
Libros Panaetii Socraticam et domum
Mutare loricis Hiberis,
Pollicitus meliora, tendis?

CARMEN XXX.

AD VENEREM.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron, et vocantis
Thure te multo Glycerae decoram
Transfer in aedem.

Fervidus tecum puer, et solutis
Gratiae zonis, properentque Nymphae,
Et parum comis sine te Juventas,
Mercuriusque.

C. xxix. 13. nobiles.

CARMEN XXXI.

AD APOLLINEM.

Quid dedicatum poscit Apollinem
Vates? quid orat, de patera novum
Fundens liquorem? Non opimae
Sardiniae segetes feraces;

Non aestuosae grata Calabriae
Armenta; non aurum aut ebur Indicum:
Non rura, quae Liris quieta
Mordet aqua, taciturnus amnis.

Premant Calena falce quibus dedit
Fortuna vitem: dives et aureis
Mercator exsiccet cululis
Vina Syra reparata merce,

Dis carus ipsis: quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascunt olivae,
Me cichorea, levesque malvae.

Frui paratis et valido mihi,
Latoë, dones et, precor, integra
Cum mente, nec turpem senectam
Degere nec cithara carentem.

C. xxxi. 3. opimas—feracis. 9. Calenam, *de conj.* 10. ut. 15. pascant. 18. at; ac.

CARMEN XXXII.

AD LYRAM.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat, et plures, age, dic Latinum,
Barbite, carmen,

Lesbio primum modulate civi;
Qui ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,

Liberum et Musas Veneremque et illi
Semper haerentem puerum canebat,
Et Lycum, nigris oculis nigroque
Crine decorum.

O decus Phoebi et dapibus supremi
Grata testudo Jovis, o laborum
Dulce lenimen, mihi cunque salve
Rite vocanti.

CARMEN XXXIII.

AD ALBIUM TIBULLUM.

Albi, ne doleas plus nimio, memor
Immitis Glycerae, neu miserabiles

C. xxxii. 1. Poscimus; *ibid.* antro.

Decantes elegos, cur tibi junior
Laesa praeniteat fide.

Insignem tenui fronte Lycorida
Cyri torret amor; Cyrus in asperam
Declinat Pholoën; sed prius Apulis
Jungentur capreae lupis,

Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
Saevo mittere cum joco.

Ipsum me, melior cum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Hadriae
Curvantis Calabros sinus.

CARMEN XXXIV.

AD SE IPSUM.

Parcus deorum cultor et infrequens,
Insanientis dum sapientiae
Consultus erro, nunc retrorsum
Vela dare atque iterare cursus

Cogor relictos: namque Diespiter,
Igni corusco nubila dividens

C. xxxiii. 7. Appulis.

Plerumque, per purum tonantes
Egit equos volucremque currum;

Quo bruta tellus, et vaga flumina,
Quo Styx et invisi horrida Taenari
Sedes Atlanteusque finis
Concutitur. Valet ima summis

Mutare, et insignem attenuat deus,
Obscura promens: hinc apicem rapax
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

CARMEN XXXV.

AD FORTUNAM ANTIATEM.

O diva, gratum quae regis Antium,
Praesens vel imo tollere de gradu
Mortale corpus vel superbos
Vertere funeribus triumphos,

Te pauper ambit sollicita prece
Ruris colonus, te dominam aequoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.

Te Dacus asper, te profugi Scythae,
Urbesque gentesque et Latium ferox,
Regumque matres barbarorum et
Purpurei metuunt tyranni,

Injurioso ne pede proruas
Stantem columnam, neu populus frequens
Ad arma cessantes, ad arma
Concitet imperiumque frangat.

Te semper anteit saeva Necessitas,
Clavos trabales et cuneos manu
Gestans ahena, nec severus
Uncus abest liquidumque plumbum.

Te Spes et albo rara Fides colit
Velata panno, nec comitem abnegat,
Utcunque mutata potentes
Veste domos inimica linquis.

At vulgus infidum et meretrix retro
Perjura cedit; diffugiunt cadis
Cum faece siccatis amici,
Ferre jugum pariter dolosi.

Serves iturum Caesarem in ultimos
Orbis Britannos, et juvenum recens
Examen, Eois timendum
Partibus Oceanoque rubro.

Eheu cicatricum et sceleris pudet
Fratrumque. Quid nos dura refugimus
Aetas? quid intactum nefasti
Liquimus? unde manum juventus

Metu deorum continuit? quibus
Pepercit aris? O utinam nova

C. xxxv. 17. serva. 33. Heu, heu! 36. manus.

Incude diffingas retusum in
Massagetas Arabasque ferrum!

CARMEN XXXVI.

IN HONOREM PLOTII NUMIDAE.

Et thure et fidibus juvat
Placare et vituli sanguine debito
Custodes Numidae deos,
Qui nunc Hesperia sospes ab ultima,
Caris multa sodalibus,
Nulli plura tamen dividit oscula,
Quam dulci Lamiae, memor
Actae non alio rege puertiae,
Mutataeque simul togae.
Cressa ne careat pulchra dies nota,
Neu promptae modus amphorae,
Neu morem in Salium sit requies pedum,
Neu multi Damalis meri
Bassum Threicia vincat amystide,
Neu desint epulis rosae,
Neu vivax apium, neu breve lilium.
Omnes in Damalin putres
Deponent oculos, nec Damalis novo
Divelletur adultero,
Lascivis hederis ambitiosior.

39. defingas; recusum. C. xxxvi. 13. Nec multi.

CARMEN XXXVII.

AD SODALES.

Nunc est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
  Ornare pulvinar deorum
    Tempus erat dapibus, sodales.

Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
  Regina dementes ruinas
    Funus et imperio parabat

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
  Sperare, fortunaque dulci
    Ebria. Sed minuit furorem

Vix una sospes navis ab ignibus,
Mentemque lymphatam Mareotico
  Redegit in veros timores
    Caesar, ab Italia volantem

Remis adurgens, accipiter velut
Molles columbas, aut leporem citus
  Venator in campis nivalis
    Haemoniae, daret ut catenis

Fatale monstrum: quae generosius
Perire quaerens, nec muliebriter

C. xxxvii. 12. Ebria: sed, *Orelli.*

Expavit ensem, nec latentes
Classe cita reparavit oras.

Ausa et jacentem visere regiam
Vultu sereno, fortis et asperas
Tractare serpentes, ut atrum
Corpore combiberet venenum,

Deliberata morte ferocior;
Saevis Liburnis scilicet invidens,
Privata deduci superbo
Non humilis mulier triumpho.

CARMEN XXXVIII.

AD PUERUM MINISTRUM

Persicos odi, puer, apparatus,
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil allabores
Sedulus curo: neque te ministrum
Dedecet myrtus, neque me sub arta
Vite bibentem.

24. repetivit; *de conj. Bentl.* penetravit; remeavit; recreavit.
25. tacentem. C. xxxviii. 6. Sedulus curae.

Q. HORATII FLACCI

C A R M I N U M

LIBER SECUNDUS.

CARMEN I.

AD C. ASINIUM POLLIONEM.

Motum ex Metello consule civicum
Bellique causas et vitia et modos,
Ludumque Fortunae gravesque
Principum amicitias et arma

Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,
Tractas, et incedis per ignes
Suppositos cineri doloso.

Paullum severae Musa tragoediae
Desit theatris: mox, ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno,

Insigne moestis praesidium reis,
Et consulenti, Pollio, curiae:

Cui laurus aeternos honores
Dalmatico peperit triumpho.

Jam nunc minaci murmure cornuum
Perstringis aures, jam litui strepunt;
Jam fulgor armorum fugaces
Terret equos, equitumque vultus.

Audire magnos jam videor duces
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Praeter atrocem animum Catonis.

Juno et deorum quisquis amicior
Afris inultā cesserat impotens
Tellure, victorum nepotes
Retulit inferias Jugurthae.

Quis non Latino sanguine pinguior
Campus sepulcris impia proelia
Testatur, auditumque Medis
Hesperiae sonitum ruinae?

Qui gurges aut quae flumina lugubris
Ignara belli? quod mare Dauniae
Non decoloravere caedes?
Quae caret ora cruore nostro?

Sed ne, relictis, Musa procax, jocis,
Ceae retractes munera neniae:
Mecum Dionaeo sub antro
Quaere modos leviore plectro.

16. Delmatico, *Orellius.* 33. Quis.

CARMEN II.

AD C. SALLUSTIUM CRISPUM

Nullus argento color est avaris
Abdito terris, inimice lamnae
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius aevo,
Notus in fratres animi paterni;
Illum aget penna metuente solvi
Fama superstes.

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus jungas, et uterque Poenus
Serviat uni.

Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis, et aquosus albo
Corpore languor.

Redditum Cyri solio Phraaten
Dissidens plebi numero beatorum
Eximit Virtus, populumque falsis
Dedocet uti

Vocibus, regnum et diadema tutum
Deferens uni propriamque laurum,

C. ii. 1, 2. est, avaris Abditae terris. 3. Salusti, *Orellius.*
7. agit. 18. plebis; beatûm.

Quisquis ingentes oculo irretorto
Spectat acervos.

CARMEN III.

AD Q. DELLIUM.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,

Seu moestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.

Quo pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis? Quid obliquo laborat
Lympha fugax trepidare rivo?

Huc vina et unguenta et nimium breves
Flores amoenae ferre jube rosae,
Dum res et aetas et sororum
Fila trium patiuntur atra.

Cedes coëmptis saltibus et domo
Villaque, flavus quam Tiberis lavit,

C. iii. 9–12. Quo—Ramis, et—rivo?
11 quo obliquo; qua obliquo; qua et obliquo. 13, 14. brevis—amoenos.
17. domu. 18. lavat.

Cedes, et exstructis in altum
Divitiis potietur heres.

Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima
De gente sub divo moreris,
Victima nil miserantis Orci.

Omnes eodem cogimur, omnium
Versatur urna serius ocius
Sors exitura et nos in aeternum
Exsilium impositura cymbae.

CARMEN IV.

AD XANTHIAM PHOCEUM.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseis niveo colore
Movit Achillem;

Movit Ajacem Telamone natum
Forma captivae dominum Tecmessae:
Arsit Atrides medio in triumpho
Virgine rapta,

Barbarae postquam cecidere turmae
Thessalo victore, et ademptus Hector

23. dio. 28. cumbae.

Tradidit fessis leviora tolli
Pergama Graiis.

Nescias, an te generum beati
Phyllidis flavae decorent parentes:
Regium certe genus et Penates
Moeret iniquos.

Crede non illam tibi de scelesta
Plebe dilectam, neque sic fidelem,
Sic lucro aversam potuisse nasci
Matre pudenda.

Brachia et vultum teretesque suras
Integer laudo: fuge suspicari,
Cujus octavum trepidavit aetas
Claudere lustrum.

CARMEN V.

AD AMANTEM LALAGES.

Nondum subacta ferre jugum valet
Cervice, nondum munia comparis
Aequare, nec tauri ruentis
In venerem tolerare pondus.

Circa virentes est animus tuae
Campos juvencae, nunc fluviis gravem

C. iv. 18. delectam. 19. adversam.

Solantis aestum, nunc in udo
Ludere cum vitulis salicto

Praegestientis. . Tolle cupidinem
Immitis uvae; jam tibi lividos
Distinguet auctumnus racemos
Purpureo varius colore.

Jam te sequetur; currit enim ferox
Aetas, et illi, quos tibi dempserit,
Apponet annos: jam proterva
Fronte petet Lalage maritum;

Dilecta, quantum non Pholoë fugax,
Non Chloris, albo sic humero nitens,
Ut pura nocturno renidet
Luna mari, Cnidiusque Gyges;

Quem si puellarum insereres choro,
Mire sagaces falleret hospites
Discrimen obscurum, solutis
Crinibus ambiguoque vultu.

CARMEN VI.

AD SEPTIMIUM.

Septimi, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra et

C. v. 12. Purpureus vario; varios, *de conj.* 20. Gnidius.

Barbaras Syrtes, ubi Maura semper
Aestuat unda;

Tibur Argeo positum colono
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque!

Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalanto.

Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt viridique certat
Bacca Venafro;

Ver ubi longum tepidasque praebet
Jupiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.

Ille te mecum locus et beatae
Postulant arces; ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

C. vi. 18. apricus, *de conj.* 19. Fertilis.

CARMEN VII.

AD POMPEIUM.

O saepe mecum tempus in ultimum
Deducte, Bruto militiae duce,
  Quis te redonavit Quiritem
    Dis patriis Italoque coelo,

Pompei meorum prime sodalium? 5
Cum quo morantem saepe diem mero
  Fregi, coronatus nitentes
    Malobathro Syrio capillos.

Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula, 10
  Cum fracta virtus, et minaces
    Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Denso paventem sustulit aëre:
  Te rursus in bellum resorbens 15
    Unda fretis tulit aestuosis.

Ergo obligatam redde Jovi dapem,
Longaque fessum militia latus
  Depone sub lauru mea, nec
    Parce cadis tibi destinatis. 20

Oblivioso levia Massico
Ciboria exple, funde capacibus
  Unguenta de conchis. Quis udo
    Deproperare apio coronas

Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

CARMEN VIII.

AD BARINEN.

Ulla si juris tibi pejerati
Poena, Barine, nocuisset unquam,
Dente si nigro fieres, vel uno
Turpior ungui,

Crederem. Sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo juvenumque prodis
Publica cura.

Expedit matris cineres opertos
Fallere, et toto taciturna noctis
Signa cum coelo, gelidaque divos
Morte carentes.

Ridet hoc, inquam, Venus ipsa, rident
Simplices Nymphae, ferus et Cupido,
Semper ardentes acuens sagittas
Cote cruenta.

C. viii. 10. tacitura.

Adde, quod pubes tibi crescit omnis,
Servitus crescit nova; nec priores
Impiae tectum dominae relinquunt,
Saepe minati.

Te suis matres metuunt juvencis,
Te senes parci miseraeque nuper
Virgines nuptae, tua ne retardet
Aura maritos.

CARMEN IX.

AD VALGIUM.

Non semper imbres nubibus hispidos
Manant in agros, aut mare Caspium
Vexant inaequales procellae
Usque, nec Armeniis in oris,

Amice Valgi, stat glacies iners
Menses per omnes, aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni:

Tu semper urges flebilibus modis
Mysten ademptum; nec tibi Vesper,
Surgente decedunt amores,
Nec rapidum fugiente Solem.

C. ix. 3. Versant.

At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
Annos, nec impubem parentes
Troilon, aut Phrygiae sorores

Flevere semper. Desine mollium
Tandem querelarum; et potius nova
Cantemus Augusti tropaea
Caesaris et rigidum Niphaten,

Medumque flumen gentibus additum
Victis minores volvere vertices,
Intraque praescriptum Gelonos
Exiguis equitare campis.

CARMEN X.

AD LICINIUM MURENAM.

Rectius vives, Licini, neque altum
Semper urgendo, neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.

22. vortices.

Saepius ventis agitatur ingens
Pinus, et celsae graviore casu
Decidunt turres, feriuntque summos
Fulgura montes.

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
Jupiter; idem

Summovet. Non, si male nunc, et olim
Sic erit: quondam cithara tacentem
Suscitat Musam neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare: sapienter idem
Contrahes vento nimium secundo
Turgida vela.

CARMEN XI.

AD QUINCTIUM HIRPINUM.

Quid bellicosus Cantaber et Scythes,
Hirpine Quincti, cogitet Hadria
Divisus objecto, remittas
Quaerere, nec trepides in usum

C. x. 9. Saevius. 10. Pinus, excelsae. 12. Fulmina. 18. citharae.

Poscentis aevi pauca. Fugit retro
Levis juventas et decor, arida
Pellente lascivos amores
Canitie facilemque somnum.

Non semper idem floribus est honor
Vernis, neque uno Luna rubens nitet
Vultu. Quid aeternis minorem
Consiliis animum fatigas?

Cur non sub alta vel platano vel hac
Pinu jacentes sic temere, et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Evius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte lympha?

Quis devium scortum eliciet domo
Lyden? Eburna, dic age, cum lyra
Maturet, in comptum Lacaenae
More comas religata nodo.

C. xi. 15. odorata. 23. incomptam—comam.

CARMEN XII.

AD C. CILNIUM MAECENATEM.

Nolis longa ferae bella Numantiae
Nec dirum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
Aptari citharae modis,

Nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris juvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
Dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
Regum colla minacium.

Me dulces dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos, et bene mutuis
Fidum pectus amoribus:

Quam nec ferre pedem dedecuit choris
Nec certare joco nec dare brachia
Ludentem nitidis virginibus, sacro
Dianae celebris die.

Num tu, quae tenuit dives Achaemenes,
Aut pinguis Phrygiae Mygdonias opes

C. xii. 2. durum. 6. domitosve. 12. minantium. 13. dulcis.

Permutare velis crine Licymniae,
Plenas aut Arabum domos,

Dum flagrantia detorquet ad oscula
Cervicem, aut facili saevitia negat,
Quae poscente magis gaudeat eripi,
Interdum rapere occupat?

CARMEN XIII.

IN ARBOREM, CUJUS CASU REPENTINO PAENE OPPRESSUS FUERAT.

Ille et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem opprobriumque pagi;

Illum et parentis crediderim sui
Fregisse cervicem et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colcha

Et quidquid usquam concipitur nefas,
Tractavit, agro qui statuit meo
Te, triste lignum, te caducum
In domini caput immerentis.

Quid quisque vitet, nunquam homini satis
Cautum est in horas: navita Bosporum

C. xiii. 8. Colchica.

Poenus perhorrescit neque ultra
Caeca timet aliunde fata;

Miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
Robur; sed improvisa leti
Vis rapuit rapietque gentes.

Quam paene furvae regna Proserpinae
Et judicantem vidimus Aeacum,
Sedesque discretas piorum, et
Aeoliis fidibus querentem

Sappho puellis de popularibus,
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli!

Utrumque sacro digna silentio
Mirantur umbrae dicere; sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.

Quid mirum, ubi illis carminibus stupens
Demittit atras bellua centiceps
Aures, et intorti capillis
Eumenidum recreantur angues?

Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono;
Nec curat Orion leones
Aut timidos agitare lyncas.

23. discriptas; descriptas. 38. laborem.

CARMEN XIV.

AD POSTUMUM.

Eheu fugaces, Postume, Postume,
Labuntur anni, nec pietas moram
Rugis et instanti senectae
Afferet indomitaeque morti;

Non, si trecenis, quotquot eunt dies,
Amice, places illacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur
Enaviganda, sive reges
Sive inopes erimus coloni.

Frustra cruento Marte carebimus
Fractisque rauci fluctibus Hadriae,
Frustra per autumnos nocentem
Corporibus metuemus Austrum:

Visendus ater flumine languido
Cocytos errans et Danai genus
Infame damnatusque longi
Sisyphus Aeolides laboris.

Linquenda tellus et domus et placens
Uxor, neque harum, quas colis, arborum

C. xiv. 1. Heu, heu. 5. tricenis; trecentis. 18. Cocytus.

Te praeter invisas cupressos
Ulla brevem dominum sequetur.

Absumet heres Caecuba dignior
Servata centum clavibus, et mero
Tinget pavimentum superbo,
Pontificum potiore coenis.

CARMEN XV.

IN SUI SECULI LUXUM.

Jam pauca aratro jugera regiae
Moles relinquent, undique latius
Extenta visentur Lucrino
Stagna lacu, platanusque caelebs

Evincet ulmos; tum violaria et
Myrtus et omnis copia narium
Spargent olivetis odorem,
Fertilibus domino priori;

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Praescriptum et intonsi Catonis
Auspiciis veterumque norma.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis

27. superbum; superbus; superbis. C. xv. 10. aestus.

Metata privatis opacam
Porticus excipiebat Arcton:

Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumptu jubentes et deorum
Templa novo decorare saxo.

CARMEN XVI.

AD POMPEIUM GROSPHUM.

Otium divos rogat in patenti
Prensus Aegaeo, simul atra nubes
Condidit lunam, neque certa fulgent
Sidera nautis;

Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.

Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis, et curas laqueata circum
Tecta volantes.

Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum,

C. xvi. 2. Pressus. 3. lumen.

Nec leves somnos timor aut cupido
Sordidus aufert.

Quid brevi fortes jaculamur aevo
Multa? quid terras alio calentes
Sole mutamus? Patriae quis exsul
Se quoque fugit?

Scandit aeratas vitiosa naves
Cura, nec turmas equitum relinquit,
Ocior cervis et agente nimbos
Ocior Euro.

Laetus in praesens animus, quod ultra est,
Oderit curare, et amara lento
Temperet risu. Nihil est ab omni
Parte beatum.

Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus,
Et mihi forsan, tibi quod negarit,
Porriget hora.

Te greges centum Siculaeque circum
Mugiunt vaccae, tibi tollit hinnitum
Apta quadrigis equa, te bis Afro
Murice tinctae

Vestiunt lanae: mihi parva rura, et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit, et malignum
Spernere vulgus.

19. patria? quis. 26. laeto.

CARMEN XVII.

AD MAECENATEM.

Cur me querelis exanimas tuis?
Nec dis amicum est nec mihi, te prius
Obire, Maecenas, mearum
Grande decus columenque rerum.

Ah! te meae si partem animae rapit
Maturior vis, quid moror altera,
Nec carus aeque nec superstes
Integer? Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcunque praecedes, supremum
Carpere iter comites parati.

Me nec Chimaerae spiritus igneae,
Nec, si resurgat, centimanus Gyas
Divellet unquam: sic potenti
Justitiae placitumque Parcis.

Seu Libra seu me Scorpios adspicit
Formidolosus, pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae,

Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio

C. xvii. 5. At te. 6. alteram. 8. Illa. 14. Gigas; Gyges. 17. Scorpius. 19. Fatalis.

Tutela Saturno refulgens
Eripuit volucrisque Fati

Tardavit alas, cum populus frequens
Laetum theatris ter crepuit sonum:
Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum

Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
Aedemque votivam memento:
Nos humilem feriemus agnam.

CARMEN XVIII.

AD AVARUM.

Non ebur neque aureum
Mea renidet in domo lacunar,
Non trabes Hymettiae
Premunt columnas ultima recisas
Africa, neque Attali
Ignotus heres regiam occupavi,
Nec Laconicas mihi
Trahunt honestae purpuras clientae.
At fides et ingeni
Benigna vena est, pauperemque dives
Me petit: nihil supra
Deos lacesso nec potentem amicum

C. xviii. 8. clientes.

Largiora flagito,
  Satis beatus unicis Sabinis.
Truditur dies die,
  Novaeque pergunt interire lunae.
Tu secanda marmora
  Locas sub ipsum funus, et, sepulcri
Immemor, struis domos,
  Marisque Baiis obstrepentis urges
Summovere litora,
  Parum locuples continente ripa.
Quid, quod usque proximos
  Revellis agri terminos, et ultra
Limites clientium
  Salis avarus? Pellitur paternos
In sinu ferens deos
  Et uxor et vir sordidosque natos.
Nulla certior tamen
  Rapacis Orci fine destinata
Aula divitem manet
  Herum. Quid ultra tendis? Aequa tellus
Pauperi recluditur,
  Regumque pueris, nec satelles Orci
Callidum Promethea
  Revexit auro captus. Hic superbum
Tantalum atque Tantali
  Genus coercet; hic levare functum
Pauperem laboribus
  Vocatus atque non vocatus audit.

25. Limitem.

CARMEN XIX.

AD BACCHUM.

Bacchum in remotis carmina rupibus
Vidi docentem, credite posteri,
Nymphasque discentes et aures
Capripedum Satyrorum acutas.

Evoe! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Laetatur. Evoe! parce, Liber!
Parce, gravi metuende thyrso!

Fas pervicaces est mihi Thyiadas,
Vinique fontem, lactis et uberes
Cantare rivos, atque truncis
Lapsa cavis iterare mella;

Fas et beatae conjugis additum
Stellis honorem, tectaque Penthei
Disjecta non leni ruina,
Thracis et exitium Lycurgi.

Tu flectis amnes, tu mare barbarum,
Tu separatis uvidus in jugis
Nodo coerces viperino
Bistonidum sine fraude crines.

Tu, cum Parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala;

Quanquam choreis aptior et jocis
Ludoque dictus, non sat idoneus
Pugnae ferebaris; sed idem
Pacis eras mediusque belli.

Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

CARMEN XX.

AD MAECENATEM.

Non usitata nec tenui ferar
Penna biformis per liquidum aethera
Vates, neque in terris morabor
Longius, invidiaque major

Urbes relinquam. Non ego, pauperum
Sanguis parentum, non ego, quem vocas,
Dilecte Maecenas, obibo,
Nec Stygia cohibebor unda.

Jam jam residunt cruribus asperae
Pelles, et album mutor in alitem
Superne, nascunturque leves
Per digitos humerosque plumae.

C. xx. 1. Non—non. 11. Superna.

Jam Daedaleo ocior Icaro
Visam gementis litora Bospori
  Syrtesque Gaetulas canorus
    Ales Hyperboreosque campos.

Me Colchus et, qui dissimulat metum
Marsae cohortis, Dacus et ultimi
  Noscent Geloni, me peritus
    Discet Hiber Rhodanique potor.

Absint inani funere neniae
Luctusque turpes et querimoniae;
  Compesce clamorem, ac sepulcri
    Mitte supervacuos honores.

20. Iber.

Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.

CARMEN I.

Odi profanum vulgus et arceo:
Favete linguis: carmina non prius
  Audita Musarum sacerdos
    Virginibus puerisque canto.

Regum timendorum in proprios greges,
Reges in ipsos imperium est Jovis,
  Clari Giganteo triumpho,
    Cuncta supercilio moventis.

Est, ut viro vir latius ordinet
Arbusta sulcis, hic generosior
  Descendat in Campum petitor,
    Moribus hic meliorque fama

Contendat, illi turba clientium
Sit major: aequa lege necessitas

Sortitur insignes et imos;
Omne capax movet urna nomen.

Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
Dulcem elaborabunt saporem,
Non avium citharaeque cantus

Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit umbrosamque ripam,
Non Zephyris agitata Tempe.

Desiderantem, quod satis est, neque
Tumultuosum sollicitat mare,
Nec saevus Arcturi cadentis
Impetus aut orientis Hoedi,

Non verberatae grandine vineae,
Fundusque mendax, arbore nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
Jactis in altum molibus: huc frequens
Caementa demittit redemptor
Cum famulis, dominusque terrae

Fastidiosus: sed Timor et Minae
Scandunt eodem, quo dominus, neque
Decedit aerata triremi et
Post equitem sedet atra Cura.

Quodsi dolentem nec Phrygius lapis
Nec purpurarum sidere clarior

Delenit usus, nec Falerna
Vitis Achaemeniumque costum;

Cur invidendis postibus et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabina
Divitias operosiores?

CARMEN II.

Angustam amice pauperiem pati
Robustus acri militia puer
Condiscat, et Parthos feroces
Vexet eques metuendus hasta,

Vitamque sub divo et trepidis agat
In rebus. Illum ex moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo

Suspiret: eheu! ne rudis agminum
Sponsus lacessat regius, asperum
Tactu, leonem, quem cruenta
Per medias rapit ira caedes.

Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,

C. i. 43. delinit. C. ii. 1. Angustam, amici. 5. dio. 14. prosequitur.

Nec parcit imbellis juventae
Poplitibus timidoque tergo.

Virtus, repulsae nescia sordidae,
Intaminatis fulget honoribus,
Nec sumit aut ponit secures
Arbitrio popularis aurae.

Virtus, recludens immeritis mori
Coelum, negata tentat iter via,
Coetusque vulgares et udam
Spernit humum fugiente penna.

Est et fideli tuta silentio
Merces: vetabo, qui Cereris sacrum
Vulgarit arcanae, sub isdem
Sit trabibus fragilemve mecum

Solvat phaselon: saepe Diespiter
Neglectus incesto addidit integrum:
Raro antecedentem scelestum
Deseruit pede poena claudo.

CARMEN III.

Justum et tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solida, neque Auster,

16. timidove. 27. Vulgavit. 28. fragilemque. C. iii. 1. ae.

Dux inquieti turbidus Hadriae,
Nec fulminantis magna manus Jovis:
Si fractus illabatur orbis,
Impavidum ferient ruinae.

Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas,
Quos inter Augustus recumbens
Purpureo bibit ore nectar.

Hac te merentem, Bacche pater, tuae
Vexere tigres, indocili jugum
Collo trahentes; hac Quirinus
Martis equis Acheronta fugit,

Gratum elocuta consiliantibus
Junone divis: "Ilion, Ilion
Fatalis incestusque judex
Et mulier peregrina vertit

In pulverem, ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.

Jam nec Lacaenae splendet adulterae
Famosus hospes, nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit,

Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves

7. illabetur. 10. Innisus. 12. bibet.

Iras et invisum nepotem,
Troica quem peperit sacerdos,

Marti redonabo; illum ego lucidas
Inire sedes, ducere nectaris
Succos, et adscribi quietis
Ordinibus patiar deorum.

Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
In parte regnanto beati;
Dum Priami Paridisque busto

Insultet armentum et catulos ferae
Celent inultae, stet Capitolium
Fulgens triumphatisque possit
Roma ferox dare jura Medis.

Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus,

Aurum irrepertum et sic melius situm,
Cum terra celat, spernere fortior,
Quam cogere humanos in usus
Omne sacrum rapiente dextra.

Quicunque mundo terminus obstitit,
Hunc tangat armis, visere gestiens
Qua parte debacchentur ignes,
Qua nebulae pluviique rores.

32. Troia. 34. discere. 35. Sucos, *Orellius.*
54. tanget, *Orellius.*

Sed bellicosis fata Quiritibus
Hac lege dico, ne nimium pii
Rebusque fidentes avitae
Tecta velint reparare Trojae.

Trojae renascens alite lugubri
Fortuna tristi clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis et sorore.

Ter si resurgat murus aheneus
Auctore Phoebo, ter pereat meis
Excisus Argivis, ter uxor
Capta virum puerosque ploret.'

Non haec jocosae conveniunt lyrae.
Quo, Musa, tendis? Desine pervicax
Referre sermones deorum et
Magna modis tenuare parvis.

CARMEN IV.

AD CALLIOPEN.

Descende coelo et dic age tibia
Regina longum Calliope melos,
Seu voce nunc mavis acuta,
Seu fidibus citharaque Phoebi.

69. hoc—conveniet, *Orellius;* haec—convenient.
C. iv. 4. citharave.

Auditis? an me ludit amabilis
Insania? Audire et videor pios
Errare per lucos, amoenae
Quos et aquae subeunt et aurae.

Me fabulosae Vulture in Apulo,
Altricis extra limen Apuliae,
Ludo fatigatumque somno
Fronde nova puerum palumbes

Texere, mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae
Saltusque Bantinos et arvum
Pingue tenent humilis Forenti,

Ut tuto ab atris corpore viperis
Dormirem et ursis, ut premerer sacra
Lauroque collataque myrto,
Non sine dis animosus infans.

Vester, Camenae, vester in arduos
Tollor Sabinos, seu mihi frigidum
Praeneste seu Tibur supinum,
Seu liquidae placuere Baiae.

Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non exstinxit arbos,
Nec Sicula Palinurus unda.

Utcunque mecum vos eritis, libens
Insanientem navita Bosporum

5. Audiris? *de conj.* 10. Nutricis. 27. arbor.

Tentabo et urentes arenas
Litoris Assyrii viator.

Visam Britannos hospitibus feros,
Et laetum equino sanguine Concanum,
Visam pharetratros Gelonos
Et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
Fessas cohortes abdidit oppidis,
Finire quaerentem labores,
Pierio recreatis antro.

Vos lene consilium et datis, et dato
Gaudetis, almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit caduco,

Qui terram inertem, qui mare temperat
Ventosum, et urbes regnaque tristia
Divosque mortalesque turbas
Imperio regit unus aequo.

Magnum illa terrorem intulerat Jovi
Fidens juventus horrida brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo.

Sed quid Typhoeus et validus Mimas,
Aut quid minaci Porphyrion statu,

31. arentes. 37. Caesarem altum (*educatum*) militia. 38. addidit, *Orellius;* reddidit. 43. turbam. 47. turmas.

Quid Rhoetus, evulsisque truncis
Enceladus jaculator audax,

Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno et
Nunquam humeris positurus arcum,

Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.

Vis consilii expers mole ruit sua:
Vim temperatam di quoque provehunt
In majus; idem odere vires
Omne nefas animo moventes.

Testis mearum centimanus Gyas
Sententiarum, notus et integrae
Tentator Orion Dianae,
Virginea domitus sagitta.

Injecta monstris Terra dolet suis
Moeretque partus fulmine luridum
Missos ad Orcum: nec peredit
Impositam celer ignis Aetnam:

Incontinentis nec Tityi jecur
Reliquit ales, nequitiae additus
Custos; amatorem trecentae
Pirithoum cohibent catenae.

69. Gigas; Gyges; Cf. lib. 1, 17, 14. 78. Relinquit.

CARMEN V.

IN LAUDEM CAESARIS AUGUSTI.

Coelo tonantem credidimus Jovem
Regnare: praesens divus habebitur
Augustus, adjectis Britannis
Imperio gravibusque Persis.

Milesne Crassi conjuge barbara
Turpis maritus vixit? et hostium,
Pro Curia inversique mores!
Consenuit socerorum in armis

Sub rege Medo Marsus et Apulus,
Anciliorum et nominis et togae
Oblitus aeternaeque Vestae,
Incolumi Jove et urbe Roma?

Hoc caverat mens provida Reguli,
Dissentientis conditionibus
Foedis, et exemplo trahentis
Perniciem veniens in aevum,

Si non periret immiserabilis
Captiva pubes. Signa ego Punicis
Affixa delubris, et arma
Militibus sine caede, dixit,

Derepta vidi, vidi ego civium
Retorta tergo brachia libero

C. v. 8. arvis. 15. trahenti, *de conj.*

Portasque non clausas et arva
Marte coli populata nostro.

Auro repensus scilicet acrior
Miles redibit! Flagitio additis
Damnum: neque amissos colores
Lana refert medicata fuco,

Nec vera virtus, cum semel excidit,
Curat reponi deterioribus.
Si pugnat extricata densis
Cerva plagis, erit ille fortis,

Qui perfidis se credidit hostibus,
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis
Sensit iners timuitque mortem.

Hic, unde vitam sumeret, inscius,
Pacem duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiae ruinis!

Fertur pudicae conjugis osculum,
Parvosque natos, ut capitis minor,
Ab se removisse, et virilem
Torvus humi posuisse vultum:

Donec labantes consilio Patres
Firmaret auctor nunquam alias dato,
Interque moerentes amicos
Egregius properaret exsul.

29. occidit.

Atqui sciebat quae sibi barbarus
Tortor pararet: non aliter tamen
  Dimovit obstantes propinquos
    Et populum reditus morantem,

Quam si clientum longa negotia,
Dijudicata lite relinqueret,
  Tendens Venafranos in agros
    Aut Lacedaemonium Tarentum.

CARMEN VI.

AD ROMANOS.

Delicta majorum immeritus lues,
Romane, donec templa refeceris
  Aedesque labentes deorum et
    Foeda nigro simulacra fumo.

Dis te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.
  Di multa neglecti dederunt
    Hesperiae mala luctuosae.

Jam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
  Nostros, et adjecisse praedam
    Torquibus exiguis renidet.

C. vi. 6. Huc omne—. 9. Monaesis.

Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops;
Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpae saecula nuptias
Primum inquinavere et genus et domos;
Hoc fonte derivata clades
In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo, et fingitur artibus;
Jam nunc et incestos amores
De tenero meditatur ungui:

Mox juniores quaerit adulteros
Inter mariti vina, neque eligit,
Cui donet impermissa raptim
Gaudia, luminibus remotis:

Sed jussa coram, non sine conscio
Surgit marito, seu vocat institor
Seu navis Hispanae magister,
Dedecorum pretiosus emptor.

Non his juventus orta parentibus
Infecit aequor sanguine Punico,
Pyrrhumque et ingentem cecidit
Antiochum Hannibalemque dirum:

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus

22. artubus; frangitur. 27. intermissa. 26. durum.

Versare glebas et severae
Matris ad arbitrium recisos

Portare fustes, Sol ubi montium
Mutaret umbras et juga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.

Damnosa quid non imminuit dies?
Aetas parentum, pejor avis, tulit
Nos nequiores, mox daturos
Progeniem vitiosiorem.

CARMEN VII.

AD ASTERIEN.

Quid fles, Asterie, quem tibi candidi
Primo restituent vere Favonii,
Thyna merce beatum,
Constantis juvenem fide,

Gygen? Ille, Notis actus ad Oricum
Post insana Caprae sidera, frigidas
Noctes non sine multis
Insomnis lacrimis agit.

Atqui sollicitae nuncius hospitae,
Suspirare Chloen et miseram tuis

43. Bubus. C. vii. 4. fidei

Dicens ignibus uri,
Tentat mille vafer modis.

Ut Proetum mulier perfida credulum
Falsis impulerit criminibus, nimis
Casto Bellerophonti
Maturare necem, refert.

Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
Et peccare docentes
Fallax historias movet:

Frustra: nam scopulis surdior Icari
Voces audit adhuc integer. At tibi
Ne vicinus Enipeus
Plus justo placeat, cave:

Quamvis non alius flectere equum sciens
Aeque conspicitur gramine Martio,
Nec quisquam citus aeque
Tusco denatat alveo.

Prima nocte domum claude, neque in vias
Sub cantu querulae despice tibiae,
Et te saepe vocanti
Duram, difficilis mane.

14. compulerit. 20. monet.

CARMEN VIII.

AD MAECENATEM.

Martiis caelebs quid agam Calendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo in
Cespite vivo,

Docte sermones utriusque linguae:
Voveram dulces epulas et album
Libero caprum, prope funeratus
Arboris ictu.

Hic dies anno redeunte festus
Corticem adstrictum pice demovebit
Amphorae, fumum bibere institutae
Consule Tullo.

Sume, Maecenas, cyathos amici
Sospitis centum, et vigiles lucernas
Perfer in lucem: procul omnis esto
Clamor et ira.

Mitte civiles super Urbe curas:
Occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
Dissidet armis,

Servit Hispanae vetus hostis orae
Cantaber, sera domitus catena,

C. viii. 10. dimovebit, *Orellius.* 15. Profer.

Jam Scythae laxo meditantur arcu
Cedere campis.

Negligens, ne qua populus laboret,
Parce privatus nimium cavere:
Dona praesentis cape laetus horae,
Linque severa.

CARMEN IX.

AD LYDIAM.

HORATIUS.

Donec gratus eram tibi,
Nec quisquam potior brachia candidae
Cervici juvenis dabat,
Persarum vigui rege beatior.

LYDIA.

Donec non alia magis
Arsisti neque erat Lydia post Chloen,
Multi Lydia nominis
Romana vigui clarior Ilia.

HORATIUS.

Me nunc Thressa Chloe regit,
Dulces docta modos et citharae sciens,

26. cavere et. 27. rape; *ibid.* horae, et, *Orellius;* horae, ac. C. ix. 5. aliam.

Pro qua non metuam mori,
Si parcent animae fata superstiti.

LYDIA.

Me torret face mutua
Thurini Calais filius Ornyti,
Pro quo bis patiar mori,
Si parcent puero fata superstiti.

HORATIUS.

Quid, si prisca redit Venus
Diductosque jugo cogit aëneo?
Si flava excutitur Chloe,
Rejectaeque patet janua Lydiae?

LYDIA.

Quamquam sidere pulchrior
Ille est, tu levior cortice et improbo
Iracundior Hadria,
Tecum vivere amem, tecum obeam libens.

CARMEN X.

IN LYCEN.

Extremum Tanain si biberes, Lyce,
Saevo nupta viro, me tamen asperas
Porrectum ante fores objicere incolis
Plorares Aquilonibus.

21. Quamvis.

Audis, quo strepitu janua, quo nemus
Inter pulchra satum tecta remugiat
Ventis? et positas ut glaciet nives
Puro numine Jupiter?

Ingratam Veneri pone superbiam,
Ne currente retro funis eat rota.
Non te Penelopen difficilem procis
Tyrrhenus genuit parens.

O quamvis neque te munera nec preces
Nec tinctus viola pallor amantium
Nec vir Pieria pellice saucius
Curvat, supplicibus tuis

Parcas, nec rigida mollior aesculo
Nec Mauris animum mitior anguibus.
Non hoc semper erit liminis aut aquae
Coelestis patiens latus.

CARMEN XI.

AD MERCURIUM.

Mercuri, nam te docilis magistro
Movit Amphion lapides canendo,
Tuque, testudo, resonare septem
Callida nervis,

C. x. 6. Situm. 18. animo.

Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis,
Dic modos, Lyde quibus obstinatas
Applicet aures,

Quae, velut latis equa trima campis
Ludit exsultim, metuitque tangi,
Nuptiarum expers et adhuc protervo
Cruda marito.

Tu potes tigres comitesque silvas
Ducere et rivos celeres morari;
Cessit immanis tibi blandienti
Janitor aulae,

Cerberus, quamvis furiale centum
Muniant angues caput ejus, atque
Spiritus teter saniesque manet
Ore trilingui.

Quin et Ixion Tityosque vultu
Risit invito, stetit urna paullum
Sicca, dum grato Danai puellas
Carmine mulces.

Audiat Lyde scelus atque notas
Virginum poenas et inane lymphae
Dolium fundo pereuntis imo
Seraque fata,

Quae manent culpas etiam sub Orco.
Impiae—nam quid potuere majus?

C. xi. 18. caput, exeatque, *de conj. Bentl.* 30. numquid.

Impiae sponsos potuere duro
Perdere ferro.

Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendide mendax et in omne virgo
Nobilis aevum,

Surge, quae dixit juveni marito,
Surge, ne longus tibi somnus, unde
Non times, detur; socerum et scelestas
Falle sorores,

Quae, velut nactae vitulos leaenae,
Singulos, eheu! lacerant. Ego illis
Mollior nec te feriam neque intra
Claustra tenebo.

Me pater saevis oneret catenis,
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releget.

I, pedes quo te rapiunt et aurae,
Dum favet nox et Venus, i secundo
Omine, et nostri memorem sepulcro
Scalpe querelam.

52. Sculpe.

CARMEN XII.

AD NEOBULEN.

Miserarum est neque amori dare ludum neque dulci
Mala vino lavere, aut exanimari metuentes
Patruae verbera linguae.
Tibi qualum Cythereae puer ales, tibi telas
Operosaeque Minervae studium aufert, Neobule,
Liparaei nitor Hebri,
Simul unctos Tiberinis humeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
Neque segni pede victus:
Catus idem per apertum fugientes agitato
Grege cervos jaculari, et celer alto latitantem
Fruticeto excipere aprum.

CARMEN XIII.

AD FONTEM BANDUSIAE.

O fons Bandusiae, splendidior vitro,
Dulci digne mero, non sine floribus,
Cras donaberis hoedo,
Cui frons turgida cornibus

Primis et venerem et proelia destinat;
Frustra: nam gelidos inficiet tibi

Rubro sanguine rivos
Lascivi suboles gregis.

Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile
Fessis vomere tauris
Praebes et pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae

CARMEN XIV.

AD POPULUM ROMANUM.

Herculis ritu modo dictus, o plebs,
Morte venalem petiisse laurum,
Caesar Hispana repetit penates
Victor ab ora.

Unico gaudens mulier marito
Prodeat, justis operata divis:
Et soror clari ducis et decorae
Supplice vitta

Virginum matres juvenumque nuper
Sospitum. Vos, o pueri et puellae

8. soboles. 16. Nymphae. C. xiv. 6. justis—sacris

Jam virum expertae, male ominatis
Parcite verbis.

Hic dies vere mihi festus atras
Eximet curas: ego nec tumultum
Nec mori per vim metuam, tenente
Caesare terras.

I, pete unguentum, puer, et coronas
Et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
Fallere testa.

Dic et argutae properet Neaerae
Myrrheum nodo cohibere crinem;
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium et rixae cupidos protervae;
Non ego hoc ferrem, calidus juventa,
Consule Planco.

CARMEN XV.

IN CHLORIM.

Uxor pauperis Ibyci,
Tandem nequitiae fige modum tuae

11. expertes, *de conj.*; nominatis. 19. si quae.
C. xv. 2. pone.

Famosisque laboribus:
Maturo propior desine funeri
Inter ludere virgines,
Et stellis nebulam spargere candidis.
Non, si quid Pholoen satis,
Et te, Chlori, decet: filia rectius
Expugnat juvenum domos,
Pulso Thyias uti concita tympano.
Illam cogit amor Nothi
Lascivae similem ludere capreae:
Te lanae prope nobilem
Tonsae Luceriam, non citharae, decent,
Nec flos purpureus rosae,
Nec poti, vetulam, faece tenus cadi.

CARMEN XVI.

AD MAECENATEM.

Inclusam Danaen turris ahenea,
Robustaeque fores, et vigilum canum
Tristes excubiae munierant satis
Nocturnis ab adulteris,

Si non Acrisium, virginis abditae
Custodem pavidum, Jupiter et Venus
Risissent: fore enim tutum iter et patens
Converso in pretium deo.

16. vetula.

Aurum per medios ire satellites
Et perrumpere amat saxa, potentius
Ictu fulmineo: concidit auguris
Argivi domus, ob lucrum

Demersa exitio: diffidit urbium
Portas vir Macedo, et subruit aemulos
Reges muneribus: munera navium
Saevos illaqueant duces.

Crescentem sequitur cura pecuniam
Majorumque fames. Jure perhorrui
Late conspicuum tollere verticem,
Maecenas, equitum decus.

Quanto quisque sibi plura negaverit,
Ab dis plura feret: nil cupientium
Nudus castra peto et transfuga divitum
Partes linquere gestio;

Contemptae dominus splendidior rei,
Quam si, quidquid arat impiger Appulus,
Occultare meis dicerer horreis,
Magnas inter opes inops.

Purae rivus aquae silvaque jugerum
Paucorum, et segetis certa fides meae,
Fulgentem imperio fertilis Africae
Fallit sorte beatior.

Quanquam nec Calabrae mella ferunt apes
Nec Laestrygonia Bacchus in amphora

C. xvi. 26. non piger.

Languescit mihi nec pinguia Gallicis
Crescunt vellera pascuis,

Importuna tamen pauperies abest,
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa; bene est, cui deus obtulit
Parca, quod satis est, manu.

CARMEN XVII.

AD AELIUM LAMIAM.

Aeli, vetusto nobilis ab Lamo,—
Quando et priores hinc Lamias ferunt
Denominatos et nepotum
Per memores genus omne fastos

Auctore ab illo ducit originem,
Qui Formiarum moenia dicitur
Princeps et innantem Maricae
Litoribus tenuisse Lirim

Late tyrannus;—cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur

Annosa cornix. Dum potes, aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri,
Cum famulis operum solutis.

CARMEN XVIII.

AD FAUNUM.

Faune, Nympharum fugientûm amator,
Per meos fines et aprica rura
Lenis incedas, abeasque parvis
Aequus alumnis,

Si tener pleno cadit haedus anno,
Larga nec desunt Veneris sodali
Vina craterae, vetus ara multo
Fumat odore.

Ludit herboso pecus omne campo
Cum tibi Nonae redeunt Decembres:
Festus in pratis vacat otioso
Cum bove pagus:

Inter audaces lupus errat agnos:
Spargit agrestes tibi silva frondes:
Gaudet invisam pepulisse fossor
Ter pede terram.

C. xvii. 13. Dum potis, *Orellius.*
C. xviii. 5. cadet. 12. pardus.

CARMEN XIX.

AD TELEPHUM.

Quantum distet ab Inacho
  Codrus, pro patria non timidus mori,
Narras, et genus Aeaci
  Et pugnata sacro bella sub Ilio:
Quo Chium pretio cadum
  Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
  Pelignis caream frigoribus, taces.
Da Lunae propere novae,
  Da Noctis mediae, da, puer, auguris
Murenae: tribus aut novem
  Miscentur cyathis pocula commodis.
Qui Musas amat impares,
  Ternos ter cyathos attonitus petet
Vates: tres prohibet supra
  Rixarum metuens tangere Gratia
Nudis juncta sororibus.
  Insanire juvat: cur Berecyntiae
Cessant flamina tibiae?
  Cur pendet tacita fistula cum lyra?
Parcentes ego dexteras
  Odi: sparge rosas: audiat invidus
Dementem strepitum Lycus
  Et vicina seni non habilis Lyco.
Spissa te nitidum coma,
  Puro te similem, Telephe, Vespero,
Tempestiva petit Rhode:
  Me lentus Glycerae torret amor meae.

C. xix. 1. distat. 12. Miscentor.

CARMEN XX.

AD PYRRHUM.

Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paullo fugies inaudax
Proelia raptor,

Cum per obstantes juvenum catervas
Ibit insignem repetens Nearchum:
Grande certamen, tibi praeda cedat
Major an illi.

Interim, dum tu celeres sagittas
Promis, haec dentes acuit timendos,
Arbiter pugnae posuisse nudo
Sub pede palmam

Fertur, et leni recreare vento
Sparsum odoratis humerum capillis,
Qualis aut Nireus fuit aut aquosa
Raptus ab Ida.

C. xx. 7, 8. tibi praeda cedat,
Major an illa, *de conj. Peerlkampii* et *Hauptii;* recepit *Orellius.*

CARMEN XXI.

AD AMPHORAM.

O nata mecum consule Manlio,
Seu tu querelas sive geris jocos
  Seu rixam et insanos amores
    Seu facilem, pia testa, somnum;

Quocunque lectum nomine Massicum
Servas, moveri digna bono die,
  Descende, Corvino jubente,
    Promere languidiora vina.

Non ille, quanquam Socraticis madet
Sermonibus, te negliget horridus:
  Narratur et prisci Catonis
    Saepe mero caluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro: tu sapientium
  Curas et arcanum jocoso
    Consilium retegis Lyaeo;

Tu spem reducis mentibus anxiis
Viresque, et addis cornua pauperi,
  Post te neque iratos trementi
    Regum apices neque militum arma.

Te Liber, et, si laeta aderit, Venus,
Segnesque nodum solvere Gratiae

C. xxi. 10. negleget, *Orellius*.

Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

CARMEN XXII.

AD DIANAM.

Montium custos nemorumque, Virgo,
Quae laborantes utero puellas
Ter vocata audis adimisque leto,
Diva triformis,

Imminens villae tua pinus esto,
Quam per exactos ego laetus annos
Verris obliquum meditantis ictum
Sanguine donem.

CARMEN XXIII.

AD PHIDYLEN.

Coelo supinas si tuleris manus
Nascente Luna, rustica Phidyle,
Si thure placaris et horna
Fruge Lares avidaque porca,

Nec pestilentem sentiet Africum
Fecunda vitis, nec sterilem seges

Robiginem, aut dulces alumni
Pomifero grave tempus anno.

Nam, quae nivali pascitur Algido
Devota quercus inter et ilices,
Aut crescit Albanis in herbis
Victima, pontificum secures

Cervice tinget: te nihil attinet
Tentare multa caede bidentium
Parvos coronantem marino
Rore deos fragilique myrto.

Immunis aram si tetigit manus,
Non sumptuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica.

CARMEN XXIV.

IN AVAROS.

Intactis opulentior
Thesauris Arabum et divitis Indiae,
Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum,
Si figit adamantinos
Summis verticibus dira Necessitas
Clavos, non animum metu,

C. xxiii. 7. Rubiginem. 12. securim. 19. Mollibit.

Non mortis laqueis expedies caput.
Campestres melius Scythae,
Quorum plaustra vagas rite trahunt domos,
Vivunt et rigidi Getae,
Immetata quibus jugera liberas
Fruges et Cererem ferunt,
Nec cultura placet longior annua,
Defunctumque laboribus
Aequali recreat sorte vicarius.
Illic matre carentibus
Privignis mulier temperat innocens
Nec dotata regit virum
Conjux, nec nitido fidit adultero.
Dos est magna parentium
Virtus et metuens alterius viri
Certo foedere castitas,
Et peccare nefas, aut pretium est mori.
O quisquis volet impias
Caedes et rabiem tollere civicam,
Si quaeret Pater urbium
Subscribi statuis, indomitam audeat
Refrenare licentiam,
Clarus postgenitis; quatenus—heu nefas!
Virtutem incolumem odimus,
Sublatam ex oculis quaerimus invidi.
Quid tristes querimoniae,
Si non supplicio culpa reciditur?
Quid leges sine moribus
Vanae proficiunt, si neque fervidis
Pars inclusa caloribus
Mundi nec Boreae finitimum latus
Durataeque solo nives
Mercatorem abigunt, horrida callidi

C. xxiv. 24. pretium mori. 30. Carus.

Vincunt aequora navitae,
  Magnum pauperies opprobrium jubet
Quidvis et facere et pati
  Virtutisque viam deserit arduae?
Vel nos in Capitolium,
  Quo clamor vocat et turba faventium,
Vel nos in mare proximum
  Gemmas et lapides, aurum et inutile,
Summi materiem mali,
  Mittamus, scelerum si bene poenitet.
Eradenda cupidinis
  Pravi sunt elementa, et tenerae nimis
Mentes asperioribus
  Formandae studiis. Nescit equo rudis
Haerere ingenuus puer,
  Venarique timet, ludere doctior,
Seu Graeco jubeas trocho,
  Seu malis vetita legibus alea,
Cum perjura patris fides
  Consortem socium fallat et hospitem,
Indignoque pecuniam
  Heredi properet. Scilicet improbae
Crescunt divitiae: tamen
  Curtae nescio quid semper abest rei.

49. materiam. 60. hospitea.

CARMEN XXV.

AD BACCHUM.

Quo me, Bacche, rapis tui
Plenum? quae nemora aut quos agor in specus,
Velox mente nova? quibus
Antris egregii Caesaris audiar
Aeternum meditans decus
Stellis inserere et consilio Jovis?
Dicam insigne, recens, adhuc
Indictum ore alio. Non secus in jugis
Exsomnis stupet Evias,
Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
Lustratam Rhodopen, ut mihi devio
Ripas et vacuum nemus
Mirari libet. O Naiadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos,
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum est,
O Lenaee, sequi deum
Cingentem viridi tempora pampino.

C. XXV. 2. quae in nemora. 6. concilio. 12. ac mihi.

CARMEN XXVI.

AD VENEREM.

Vixi puellis nuper idoneus
Et militavi non sine gloria:
Nunc arma defunctumque bello
Barbiton hic paries habebit,

Laevum marinae qui Veneris latus
Custodit. Hic hic ponite lucida
Funalia et vectes et arcus
Oppositis foribus minaces.

O quae beatam diva tenes Cyprum et
Memphin carentem Sithonia nive,
Regina, sublimi flagello
Tange Chloen semel arrogantem.

CARMEN XXVII.

AD GALATEAM.

Impios parrae recinentis omen
Ducat et praegnans canis, aut ab agro
Rava decurrens lupa Lanuvino
Fetaque vulpes:

Rumpat et serpens iter institutum,
Si per obliquum similis sagittae

C. xxvii. 5. Rumpit.

Terruit mannos. Ego cui timebo,
Providus auspex,

Antequam stantes repetat paludes
Imbrium divina avis imminentûm,
Oscinem corvum prece suscitabo
Solis ab ortu.

Sis licet felix, ubicunque mavis,
Et memor nostri, Galatea, vivas,
Teque nec laevus vetet ire picus
Nec vaga cornix.

Sed vides, quanto trepidet tumultu
Pronus Orion. Ego quid sit ater
Hadriae novi sinus, et quid albus
Peccet Iapyx.

Hostium uxores puerique caecos
Sentiant motus orientis Austri, et
Aequoris nigri fremitum, et trementes
Verbere ripas.

Sic et Europe niveum doloso
Credidit tauro latus, et scatentem
Belluis pontum mediasque fraudes
Palluit audax.

Nuper in pratis studiosa florum et
Debitae Nymphis opifex coronae,
Nocte sublustri nihil astra praeter
Vidit et undas.

7. cur timebo; Ego quid—auspex? 15. vetat. 17. trepidat. 22. astri. 23, 24. trementis Verbera ripae.

Quae simul centum tetigit potentem
Oppidis Creten: Pater, o relictum
Filiae nomen, pietasque, dixit,
Victa furore!

Unde? Quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum, an vitiis carentem
Ludit imago

Vana, quae porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit, an recentes
Carpere flores?

Si quis infamem mihi nunc juvencum
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri.

Impudens liqui patrios Penates,
Impudens Orcum moror. O deorum
Si quis haec audis, utinam inter errem
Nuda leones!

Antequam turpis macies decentes
Occupet malas teneraeque succus
Defluat praedae, speciosa quaero
Pascere tigres.

Vilis Europe, pater urget absens:
Quid mori cessas? Potes hac ab orno

48. tauri.

Pendulum zona bene te secuta
Laedere collum.

Sive te rupes et acuta leto
Saxa delectant, age te procellae
Crede veloci, nisi herile mavis
Carpere pensum,

Regius sanguis; dominaeque tradi
Barbarae pellex. Aderat querenti
Perfidum ridens Venus et remisso
Filius arcu.

Mox, ubi lusit satis: Abstineto,
Dixit, irarum calidaeque rixae,
Cum tibi invisus laceranda reddet
Cornua taurus.

Uxor invicti Jovis esse nescis;
Mitte singultus, bene ferre magnam
Disce fortunam: tua sectus orbis
Nomina ducet.

CARMEN XXVIII.

AD LYDEN.

Festo quid potius die
Neptuni faciam? Prome reconditum

59, 60. secuta e—Lidere collum.

Lyde strenua Caecubum,
  Munitaeque adhibe vim sapientiae.
Inclinare meridiem
  Sentis, ac, veluti stet volucris dies,
Parcis deripere horreo
  Cessantem Bibuli consulis amphoram.
Nos cantabimus invicem
  Neptunum et virides Nereidum comas:
Tu curva recines lyra
  Latonam et celeris spicula Cynthiae,
Summo carmine, quae Cnidon
  Fulgentesque tenet Cycladas et Paphon
Junctis visit oloribus;
  Dicetur merita Nox quoque nenia.

CARMEN XXIX.

AD MAECENATEM.

Tyrrhena regum progenies, tibi
Non ante verso lene merum cado
  Cum flore, Maecenas, rosarum et
    Pressa tuis balanus capillis

Jamdudum apud me est. Eripe te morae,
Nec semper udum Tibur et Aesulae
  Declive contempleris arvum et
    Telegoni juga parricidae.

C. xxix. 5, 6. morae; Ne-, *Orellius*.

Fastidiosam desere copiam et
Molem propinquam nubibus arduis:
Omitte mirari beatae
Fumum et opes strepitumque Romae.

Plerumque gratae divitibus vices,
Mundaeque parvo sub lare pauperum
Coenae, sine aulaeis et ostro,
Sollicitam explicuere frontem.

Jam clarus occultum Andromedae pater
Ostendit ignem, jam Procyon furit
Et stella vesani Leonis,
Sole dies referente siccos:

Jam pastor umbras cum grege languido
Rivumque fessus quaerit et horridi
Dumeta Silvani; caretque
Ripa vagis taciturna ventis.

Tu, civitatem quis deceat status,
Curas, et Urbi sollicitus times,
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

Prudens futuri temporis exitum
Caliginosa nocte premit deus,
Ridetque, si mortalis ultra
Fas trepidat. Quod adest, memento

Componere aequus: cetera fluminis
Ritu feruntur, nunc medio alveo

34. medio aequore, *Orellius.*

Cum pace delabentis Etruscum
In mare, nunc lapides adesos

Stirpesque raptas et pecus et domos
Volventis una, non sine montium
Clamore vicinaeque silvae,
Cum fera diluvies quietos

Irritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
Dixisse, Vixi: cras vel atra
Nube polum Pater occupato,

Vel sole puro: non tamen irritum,
Quodcunque retro est, efficiet, neque
Diffinget infectumque reddet,
Quod fugiens semel hora vexit.

Fortuna saevo laeta negotio, et
Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nunc mihi, nunc alii benigna.

Laudo manentem: si celeres quatit
Pennas, resigno quae dedit, et mea
Virtute me involvo probamque
Pauperiem sine dote quaero.

Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere et votis pacisci,
Ne Cypriae Tyriaeque merces

60. Syriae.

Addant avaro divitias mari.
Tunc me, biremis praesidio scaphae
Tutum, per Aegaeos tumultus
Aura feret geminusque Pollux.

CARMEN XXX.

AD MELPOMENEN.

Exegi monumentum aere perennius,
Regalique situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series et fuga temporum.
Non omnis moriar multaque pars mei
Vitabit Libitinam: usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita Virgine pontifex.
Dicar, qua violens obstrepit Aufidus
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens
Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis, et mihi Delphica
Lauro cinge volens, Melpomene, comam.

62. Tum. 64. ferat. C. xxx. 12. Regnator.

Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

CARMEN I.

AD VENEREM.

Intermissa, Venus, diu
  Rursus bella moves. Parce, precor, precor!
Non sum, qualis eram bonae
  Sub regno Cinarae. Desine, dulcium
Mater saeva Cupidinum,
  Circa lustra decem flectere mollibus
Jam durum imperiis. Abi,
  Quo blandae juvenum te revocant preces.
Tempestivius in domum
  Paulli, purpureis ales oloribus,
Comissabere Maximi,
  Si torrere jecur quaeris idoneum:
Namque et nobilis et decens
  Et pro sollicitis non tacitus reis,
Et centum puer artium,
  Late signa feret militiae tuae.

C. i. 9. in domo.

Et, quandoque potentior
  Largi muneribus riserit aemuli,
Albanos prope te lacus
  Ponet marmoream sub trabe citrea.
Illic plurima naribus
  Duces thura, lyraeque et Berecyntiae
Delectabere tibiae
  Mixtis carminibus, non sine fistula:
Illic bis pueri die
  Numen cum teneris virginibus tuum
Laudantes, pede candido
  In morem Salium ter quatient humum.
Me nec femina nec puer
  Jam, nec spes animi credula mutui,
Nec certare juvat mero,
  Nec vincire novis tempora floribus.
Sed cur, heu, Ligurine, cur
  Manat rara meas lacrima per genas?
Cur facunda parum decoro
  Inter verba cadit lingua silentio?
Nocturnis ego somniis
  Jam captum teneo, jam volucrem sequor
Te per gramina Martii
  Campi, te per aquas, dure, volubiles.

18. Largis. 20. Cypria.
22, 23. lyraque et Berecyntia—tibia. 28. quatiunt.

CARMEN II.

AD IULUM ANTONIUM.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis, vitreo daturus
Nomina ponto.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindarus ore,

Laurea donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit numerisque fertur
Lege solutis:

Seu deos regesve canit, deorum
Sanguinem, per quos cecidere justa
Morte Centauri, cecidit tremendae
Flamma Chimaerae:

Sive, quos Elea domum reducit
Palma coelestes, pugilemve equumve
Dicit et centum potiore signis
Munere donat,

Flebili sponsae juvenemve raptum
Plorat, et vires animumque moresque
Aureos educit in astra nigroque
Invidet Orco.

Multa Dircaeum levat aura cycnum,
Tendit, Antoni, quoties in altos
Nubium tractus. Ego, apis Matinae
More modoque,

Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas operosa parvus
Carmina fingo.

Concines majore poeta plectro
Caesarem, quandoque trahet feroces
Per sacrum clivum, merita decorus
Fronde, Sygambros:

Quo nihil majus meliusve terris
Fata donavere bonique divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.

Concines laetosque dies et Urbis
Publicum ludum, super impetrato
Fortis Augusti reditu, forumque
Litibus orbum.

Tum meae, si quid loquar audiendum,
Vocis accedet bona pars, et, o Sol
Pulcher, o laudande! canam, recepto
Caesare felix.

Teque, dum procedis, Io triumphe!
Non semel dicemus, Io triumphe!

C. ii. 49. Tuque,—Teque, dum procedit; *Orellius.*

Civitas omnis, dabimusque divis
Thura benignis.

Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta
Matre qui largis juvenescit herbis
In mea vota,

Fronte curvatos imitatus ignes
Tertium Lunae referentis ortum,
Qua notam duxit niveus videri,
Cetera fulvus.

CARMEN III.

AD MELPOMENEN.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equus impiger
Curru ducet Achaico
Victorem, neque res bellica Deliis
Ornatum foliis ducem,
Quod regum tumidas contuderit minas,
Ostendet Capitolio:
Sed quae Tibur aquae fertile praefluunt,
Et spissae nemorum comae,
Fingent Aeolio carmine nobilem.

C. iii. 5. Achaïo. 10. perfluunt.

Romae, principis urbium,
  Dignatur soboles inter amabiles
Vatum ponere me choros,
  Et jam dente minus mordeor invido.
O testudinis aureae
  Dulcem quae strepitum, Pieri, temperas,
O mutis quoque piscibus
  Donatura cycni, si libeat, sonum,
Totum muneris hoc tui est,
  Quod monstror digito praetereuntium
Romanae fidicen lyrae:
  Quod spiro et placeo, si placeo, tuum est.

CARMEN IV.

AD URBEM ROMAM.

Qualem ministrum fulminis alitem,
Cui rex deorum regnum in aves vagas
  Permisit, expertus fidelem
    Jupiter in Ganymede flavo,

Olim juventas et patrius vigor
Nido laborum propulit inscium,
  Vernique jam nimbis remotis
    Insolitos docuere nisus

Venti paventem, mox in ovilia
Demisit hostem vividus impetus,

C. iv. 7. Vernisque.

Nunc in reluctantes dracones
Egit amor dapis atque pugnae:

Qualemve laetis caprea pascuis
Intenta, fulvae matris ab ubere
Jam lacte depulsum leonem,
Dente novo peritura, vidit:

Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici;—quibus
Mos unde deductus per omne
Tempus Amazonia securi

Dextras obarmet, quaerere distuli;
Nec scire fas est omnia;—sed diu
Lateque victrices catervae
Consiliis juvenis revictae

Sensere, quid mens rite, quid indoles
Nutrita faustis sub penetralibus
Posset, quid Augusti paternus
In pueros animus Nerones.

Fortes creantur fortibus et bonis;
Est in juvencis, est in equis patrum
Virtus, neque imbellem feroces
Progenerant aquilae columbam:

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant:
Utcunque defecere mores,
Indecorant bene nata culpae.

24. repressae. 36. Dedecorant.

Quid debeas, o Roma, Neronibus,
Testis Metaurum flumen et Hasdrubal
Devictus et pulcher fugatis
Ille dies Latio tenebris,

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas
Ceu flamma per taedas vel Eurus
Per Siculas equitavit undas.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos,

Dixitque tandem perfidus Hannibal:
Cervi, luporum praeda rapacium,
Sectamur ultro, quos opimus
Fallere et effugere est triumphus.

Gens, quae cremato fortis ab Ilio
Jactata Tuscis aequoribus, sacra
Natosque maturosque patres
Pertulit Ausonias ad urbes,

Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro.

Non hydra secto corpore firmior
Vinci dolentem crevit in Herculem,

42. Durus. 60. animosque.

Monstrumve summisere Colchi
Majus, Echioniaeve Thebae.

Merses profundo: pulchrior evenit:
Luctere: multa proruet integrum
Cum laude victorem geretque
Proelia conjugibus loquenda.

Carthagini jam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis et fortuna nostri
Nominis, Hasdrubale interempto.

Nil Claudiae non perficient manus,
Quas et benigno numine Jupiter
Defendit, et curae sagaces
Expediunt per acuta belli.

CARMEN V.

AD CAESAREM AUGUSTUM.

Divis orte bonis, optime Romulae
Custos gentis, abes jam nimium diu;
Maturum reditum pollicitus Patrum
Sancto concilio, redi.

Lucem redde tuae, dux bone, patriae;
Instar veris enim vultus ubi tuus

65. Mersus; exiet. 66, 67, 73. proruit, geritque, perficiunt C. v. 4. consilio.

Affulsit populo, gratior it dies,
Et soles melius nitent.

Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
Dulci distinet a domo,

Votis ominibusque et precibus vocat,
Curvo nec faciem litore dimovet,
Sic, desideriis icta fidelibus,
Quaerit patria Caesarem.

Tutus bos etenim rura perambulat,
Nutrit rura Ceres almaque Faustitas,
Pacatum volitant per mare navitae,
Culpari metuit Fides;

Nullis polluitur casta domus stupris,
Mos et lex maculosum edomuit nefas,
Laudantur simili prole puerperae,
Culpam poena premit comes.

Quis Parthum paveat, quis gelidum Scythen,
Quis Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
Bellum curet Hiberiae?

Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores;
Hinc ad vina redit laetus, et alteris
Te mensis adhibet deum;

7. Effulsit. *Ibid.* gratior et dies—. 14. demovet. 31. venit.

Te multa prece, te prosequitur mero
Defuso pateris, et Laribus tuum
Miscet numen, uti Graecia Castoris
Et magni memor Herculis.

Longas o utinam, dux bone, ferias
Praestes Hesperiae! dicimus integro
Sicci mane die, dicimus uvidi,
Cum Sol Oceano subest.

CARMEN VI.

AD APOLLINEM.

Dive, quem proles Niobea magnae
Vindicem linguae Tityosque raptor
Sensit et Trojae prope victor altae
Phthius Achilles,

Ceteris major, tibi miles impar;
Filius quamvis Thetidis marinae
Dardanas turres quateret tremenda
Cuspide pugnax.

Ille, mordaci velut icta ferro
Pinus aut impulsa cupressus Euro,
Procidit late posuitque collum in
Pulvere Teucro.

34. Diffuso. 37. rex bone.
C. vi. 6. quamquam; Thetidos. 10. impressa.
11, 12. collum Pulvere Teucro.

Ille non inclusus equo Minervae
Sacra mentito male feriatos
Troas et laetam Priami choreis
Falleret aulam:

Sed palam captis gravis, heu nefas heu,
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo;

Ni, tuis victus Venerisque gratae
Vocibus, divûm pater annuisset
Rebus Aeneae potiore ductos
Alite muros.

Doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
Levis Agyieu.

Spiritum Phoebus mihi, Phoebus artem
Carminis nomenque dedit poetae.
Virginum primae puerique claris
Patribus orti,

Deliae tutela deae fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
Pollicis ictum,

Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,

17. captos; victor; raptor. 19. latentes. 21. flexus.
25. Ductor; Argivae.

Prosperam frugum celeremque pronos
Volvere menses. .

Nupta jam dices: ego dis amicum,
Saeculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horati.

CARMEN VII.

AD L. MANLIUM TORQUATUM.

Diffugere nives, redeunt jam gramina campis
Arboribusque comae:
Mutat terra vices et decrescentia ripas
Flumina praetereunt:
Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne speres, monet annus et almum
Quae rapit hora diem.
Frigora mitescunt Zephyris; ver proterit aestas
Interitura, simul
Pomifer auctumnus fruges effuderit, et mox
Bruma recurrit iners.
Damna tamen celeres reparant coelestia Lunae:
Nos, ubi decidimus,
Quo pius Aeneas, quo dives Tullus, et Ancus,
Pulvis et umbra sumus.

C. vii. 12. recurret.
15. pater Aeneas; *Orellius;* Tullus dives; Tullus, dives et Ancus.

Quis scit, an adjiciant hodiernae crastina summae
Tempora dî superi?
Cuncta manus avidas fugient heredis, amico
Quae dederis animo.
Cum semel occideris et de te splendida Minos
Fecerit arbitria,
Non, Torquate, genus, non te facundia, non te
Restituet pietas;
Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum,
Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

CARMEN VIII.

AD C. MARCIUM CENSORINUM.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus,
Donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum
Ferres, divite me scilicet artium,
Quas aut Parrhasius protulit aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis, non tibi talium
Res est aut animus deliciarum egens.
Gaudes carminibus: carmina possumus
Donare et pretium dicere muneri.

17. hodiernae—vitae.
C. viii. 1. commodis. 9. nec tibi. 12. muneris.

Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis
Post mortem ducibus, non celeres fugae
Rejectaeque retrorsum Hannibalis minae,
Non incendia Carthaginis impiae
Ejus, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes, quam Calabrae Pierides: neque.
Si chartae sileant quod bene feceris,
Mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori,
Coelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules:
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates:
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus

CARMEN IX.

AD LOLLIUM.

Ne forte credas interitura, quae,
Longe sonantem natus ad Aufidum,

17. impendia ; stipendia, *de conj.*

Non ante vulgatas per artes
Verba loquor socianda chordis.

Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent
Ceaeque et Alcaei minaces
Stesichorique graves Camenae;

Nec, si quid olim lusit Anacreon,
Delevit aetas: spirat adhuc amor,
Vivuntque commissi calores
Aeoliae fidibus puellae.

Non sola comptos arsit adulteri
Crines, et aurum vestibus illitum
Mirata regalesque cultus
Et comites Helene Lacaena,

Primusve Teucer tela Cydonio
Direxit arcu; non semel Ilios
Vexata; non pugnavit ingens
Idomeneus Sthenelusve solus

Dicenda Musis proelia: non ferox
Hector vel acer Deiphobus graves
Excepit ictus pro pudicis
Conjugibus puerisque primus.

Vixere fortes ante Agamemnona
Multi; sed omnes illacrimabiles
Urgentur ignotique longa
Nocte, carent quia vate sacro.

Paullum sepultae distat inertiae
Celata virtus. Non ego te meis

Chartis inornatum silebo,
Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens et secundis
Temporibus dubiisque rectus;

Vindex avarae fraudis et abstinens
Ducentis ad se cuncta pecuniae;
Consulque non unius anni,
Sed quoties bonus atque fidus

Judex honestum praetulit utili,
Rejecit alto dona nocentium
Vultu, per obstantes catervas
Explicuit sua victor arma.

Non possidentem multa vocaveris
Recte beatum: rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti,

Duramque callet pauperiem pati,
Pejusque leto flagitium timet,
Non ille pro caris amicis
Aut patria timidus perire.

C. ix. 31. sileri. 41. utili et. 43. Vultu et.

CARMEN X.

AD LIGURINUM.

O crudelis adhuc et Veneris muneribus potens,
Insperata tuae cum veniet pluma superbiae,
Et, quae nunc humeris involitant, deciderint comae,
Nunc et qui color est puniceae flore prior rosae,
Mutatus Ligurinum in faciem verterit hispidam,
Dices, heu! quoties te speculo videris alterum:
Quae mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genae?

CARMEN XI.

AD PHYLLIDEM.

Est mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
Est hederae vis

Multa, qua crines religata fulges;
Ridet argento domus; ara castis
Vincta verbenis avet immolato
Spargier agno;

Cuncta festinat manus, huc et illuc
Cursitant mixtae pueris puellae;

C. x. 5. Mutatus, Ligurine—. 6. te in speculo.

Sordidum flammae trepidant rotantes
Vertice fumum.

Ut tamen noris quibus advoceris
Gaudiis, Idus tibi sunt agendae,
Qui dies mensem Veneris marinae
Findit Aprilem,

Jure sollemnis mihi sanctiorque
Paene natali proprio, quod ex hac
Luce Maecenas meus affluentes
Ordinat annos.

Telephum, quem tu petis, occupavit,
Non tuae sortis juvenem, puella
Dives et lasciva, tenetque grata
Compede vinctum.

Terret ambustus Phaethon avaras
Spes, et exemplum grave praebet ales
Pegasus, terrenum equitem gravatus
Bellerophontem,

Semper ut te digna sequare et ultra
Quam licet sperare nefas putando,
Disparem vites. Age jam, meorum
Finis amorum,—

Non enim posthac alia calebo
Femina—condisce modos, amanda
Voce quos reddas: minuentur atrae
Carmine curae.

C. xi. 13. advocere.

CARMEN XII.

AD VIRGILIUM.

Jam veris comites, quae mare temperant,
Impellunt animae lintea Thraciae:
Jam nec prata rigent, nec fluvii strepunt
Hiberna nive turgidi.

Nidum ponit, Ityn flebiliter gemens,
Infelix avis et Cecropiae domus
Aeternum opprobrium, quod male barbaras
Regum est ulta libidines.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula
Delectantque deum, cui pecus et nigri
Colles Arcadiae placent.

Adduxere sitim tempora, Virgili;
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
Nardo vina merebere.

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,
Spes donare novas largus amaraque
Curarum eluere efficax.

Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis

C. xii. 11. Delectante deum,—. 16. mereberis.

Immunem meditor tingere poculis,
Plena dives ut in domo.

Verum pone moras et studium lucri;
Nigrorumque memor, dum licet, ignium,
Misce stultitiam consiliis brevem.
Dulce est desipere in loco.

CARMEN XIII.

IN LYCEN.

Audivere, Lyce, dı mea vota; dı
Audivere, Lyce: fis anus, et tamen
Vis formosa videri,
Ludisque et bibis impudens,

Et cantu tremulo pota Cupidinem
Lentum sollicitas. Ille virentis et
Doctae psallere Chiae
Pulchris excubat in genis.

Importunus enim transvolat aridas
Quercus, et refugit te, quia luridi
Dentes te, quia rugae
Turpant et capitis nives.

Nec Coae referunt jam tibi purpurae
Nec clari lapides tempora, quae semel

Notis condita fastis
Inclusit volucris dies.

Quo fugit venus, heu, quove color? decens
Quo motus? quid habes illius, illius,
Quae spirabat amores,
Quae me surpuerat mihi,

Felix post Cinaram, notaque et artium
Gratarum facies? Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem

Cornicis vetulae temporibus Lycen,
Possent ut juvenes visere fervidi,
Multo non sine risu
Dilapsam in cineres facem.

CARMEN XIV.

AD AUGUSTUM.

Quae cura Patrum quaeve Quiritium,
Plenis honorum muneribus tuas,
Auguste, virtutes in aevum
Per titulos memoresque fastos

Aeternet, o, qua sol habitabiles
Illustrat oras, maxime principum!

17. quove color decens?
C. xiv. 4. fastus.
28. Delapsam.

Quem legis expertes Latinae
Vindelici didicere nuper,

Quid Marte posses; milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces et arces
Alpibus impositas tremendis

Dejecit acer plus vice simplici:
Major Neronum mox grave proelium
Commisit immanesque Raetos
Auspiciis pepulit secundis,

Spectandus in certamine Martio,
Devota morti pectora liberae
Quantis fatigaret ruinis:
Indomitas prope qualis undas

Exercet Auster, Pleiadum choro
Scindente nubes, impiger hostium
Vexare turmas, et frementem
Mittere equum medios per ignes.

Sic tauriformis volvitur Aufidus,
Qui regna Dauni praefluit Apuli,
Cum saevit, horrendamque cultis
Diluviem meditatur agris,

Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu,
Primosque et extremos metendo
Stravit humum, sine clade victor,

26. perfluit.

Te copias, te consilium et tuos
Praebente divos. Nam, tibi quo die
Portus Alexandrea supplex
Et vacuam patefecit aulam,

Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus arrogavit.

Te Cantaber non ante domabilis,
Medusque et Indus, te profugus Scythes
Miratur, o tutela praesens
Italiae dominaeque Romae.

Te, fontium qui celat origines,
Nilusque et Ister, te rapidus Tigris,
Te belluosus qui remotis
Obstrepit Oceanus Britannis,

Te non paventis funera Galliae
Duraeque tellus audit Hiberiae:
Te caede gaudentes Sygambri
Compositis venerantur armis.

CARMEN XV.

CAESARIS AUGUSTI LAUDES.

Phoebus volentem proelia me loqui
Victas et urbes increpuit lyra,

Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas

Fruges et agris retulit uberes,
Et signa nostro restituit Jovi
Derepta Parthorum superbis
Postibus, et vacuum duellis

Janum Quirini clausit, et ordinem
Rectum evaganti frena licentiae
Injecit, emovitque culpas,
Et veteres revocavit artes,

Per quas Latinum nomen et Italae
Crevere vires famaque et imperi
Porrecta majestas ad ortus
Solis ab Hesperio cubili.

Custode rerum Caesare, non furor
Civilis aut vis exiget otium,
Non ira, quae procudit enses
Et miseras inimicat urbes.

Non, qui profundum Danubium bibunt,
Edicta rumpent Julia, non Getae,
Non Seres infidive Persae,
Non Tanain prope flumen orti.

Nosque et profestis lucibus et sacris
Inter jocosi munera Liberi,
Cum prole matronisque nostris,
Rite deos prius apprecati,

C. xv. 9. Janum Quirinum, *de conj.* 15. ortum.
18. eximit. 19. producit.

Virtute functos, more patrum, duces,
Lydis remixto carmine tibiis,
Trojamque et Anchisen et almae
Progeniem Veneris canemus.

Q. HORATII FLACCI

EPODON

LIBER.

CARMEN I.

AD MAECENATEM.

Ibis Liburnis inter alta naviŭm,
  Amice, propugnacula,
Paratus omne Caesaris periculum
  Subire, Maecenas, tuo.
Quid nos, quibus te vita si superstite
  Jucunda, si contra, gravis?
Utrumne jussi persequemur otium,
  Non dulce, ni tecum simul,
An hunc laborem mente laturi, decet
  Qua ferre non molles viros?
Feremus, et te vel per Alpium juga,
  Inhospitalem et Caucasum,
Vel Occidentis usque ad ultimum sinum,
  Forti sequemur pectore.
Roges, tuum labore quid juvem meo,

C. i. 4. tui, *de conj.* 5. sit. 10. Quem.

Imbellis ac firmus parum?
Comes minore sum futurus in metu,
Qui major absentes habet;
Ut, assidens implumibus pullis, avis
Serpentium allapsus timet
Magis relictis, non, ut adsit, auxili
Latura plus praesentibus.
Libenter hoc et omne militabitur
Bellum in tuae spem gratiae,
Non ut juvencis illigata pluribus
Aratra nitantur mea,
Pecusve Calabris ante sidus fervidum
Lucana mutet pascuis,
Neque ut superni villa candens Tusculi
Circaea tangat moenia.
Satis superque me benignitas tua
Ditavit: haud paravero,
Quod aut avarus, ut Chremes, terra premam,
Discinctus aut perdam nepos.

CARMEN II.

Beatus ille, qui procul negotiis,
Ut prisca gens mortalium,
Paterna rura bobus exercet suis,
Solutus omni foenore,
Neque excitatur classico miles truci,
Neque horret iratum mare,

21. non uti sit. 26. meis. 28. pascua.
29. Nec; supini, *de conj.* 34. perdam ut nepos.

Forumque vitat, et superba civium
Potentiorum limina.
Ergo aut adulta vitium propagine
Altas maritat populos,
Aut in reducta valle mugientium
Prospectat errantes greges:
Inutilesque falce ramos amputans,
Feliciores inserit;
Aut pressa puris mella condit amphoris,
Aut tondet infirmas oves;
Vel, cum decorum mitibus pomis caput
Auctumnus agris extulit,
Ut gaudet insitiva decerpens pyra,
Certantem et uvam purpurae,
Qua muneretur te, Priape, et te, pater
Silvane, tutor finium!
Libet jacere modo sub antiqua ilice,
Modo in tenaci gramine.
Labuntur altis interim ripis aquae,
Queruntur in silvis aves,
Fontesque lymphis obstrepunt manantibus,
Somnos quod invitet leves.
At cum tonantis annus hibernus Jovis
Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
Apros in obstantes plagas,
Aut amite levi rara tendit retia,
Turdis edacibus dolos,
Pavidumque leporem et advenam laqueo gruem
Jucunda captat praemia.
Quis non malarum, quas amor curas habet,
Haec inter obliviscitur?

C. ii. 18. arvis. 21. Quis. 25. rivis. 27. Frondesque. 28. invitat. 37. malorum.

Quod si pudica mulier in partem juvet
  Domum atque dulces liberos,
Sabina qualis aut perusta solibus
  Pernicis uxor Apuli,
Sacrum vetustis exstruat lignis focum,
  Lassi sub adventum viri,
Claudensque textis cratibus laetum pecus,
  Distenta siccet ubera,
Et horna dulci vina promens dolio,
  Dapes inemptas apparet:
Non me Lucrina juverint conchylia
  Magisve rhombus aut scari,
Si quos eois intonata fluctibus
  Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
  Non attagen Ionicus
Jucundior, quam lecta de pinguissimis
  Oliva ramis arborum,
Aut herba lapathi prata amantis et gravi
  Malvae salubres corpori,
Vel agna festis caesa Terminalibus,
  Vel haedus ereptus lupo.
Has inter epulas ut juvat pastas oves
  Videre properantes domum,
Videre fessos vomerem inversum boves
  Collo trahentes languido,
Positosque vernas, ditis examen domus,
  Circum renidentes Lares!
Haec ubi locutus foenerator Alphius,
  Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam,
  Quaerit Calendis ponere.

43. Sacrum et vetustis. 54. Ionius. 69. relegit.

CARMEN III.

AD MAECENATEM.

Parentis olim si quis impia manu
Senile guttur fregerit,
Edit cicutis allium nocentius.
O dura messorum ilia!
Quid hoc veneni saevit in praecordiis?
Num viperinus his cruor
Incoctus herbis me fefellit? an malas
Canidia tractavit dapes?
Ut Argonautas praeter omnes candidum
Medea mirata est ducem,
Ignota tauris illigaturum juga
Perunxit hoc Iasonem:
Hoc delibutis ulta donis pellicem,
Serpente fugit alite.
Nec tantus unquam siderum insedit vapor
Siticulosae Apuliae;
Nec munus humeris efficacis Herculis
Inarsit aestuosius.
At, si quid unquam tale concupiveris,
Jocose Maecenas, precor,
Manum puella savio opponat tuo,
Extrema et in sponda cubet.

C. iii. 3. Edat. 8. tentavit.

CARMEN IV.

Lupis et agnis quanta sortito obtigit,
Tecum mihi discordia est,
Hibericis peruste funibus latus,
Et crura dura compede.
Licet superbus ambules pecunia,
Fortuna non mutat genus.
Videsne, Sacram metiente te Viam
Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
Liberrima indignatio?
"Sectus flagellis hic triumviralibus
Praeconis ad fastidium
Arat Falerni mille fundi jugera,
Et Appiam mannis terit,
Sedilibusque magnus in primis eques,
Othone contempto, sedet.
Quid attinet, tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum?"

CARMEN V.

IN CANIDIAM VENEFICAM.

"At, o deorum quidquid in coelo regit
Terras et humanum genus,

C. iv. 8. bis ter. C. v. 1. quisquis—regis.

Quid iste fert tumultus? et quid omnium
Vultus in unum me truces?
Per liberos te, si vocata partubus
Lucina veris affuit,
Per hoc inane purpurae decus precor,
Per improbaturum haec Jovem,
Quid ut noverca me intueris, aut uti
Petita ferro bellua?"
Ut haec trementi questus ore constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora;
Canidia, brevibus implicata viperis
Crines et incomptum caput,
Jubet sepulcris caprificos erutas,
Jubet cupressus funebres,
Et uncta turpis ova ranae sanguine
Plumamque nocturnae strigis
Herbasque, quas Iolcos atque Hiberia
Mittit, venenorum ferax,
Et ossa ab ore rapta jejunae canis
Flammis aduri Colchicis.
At expedita Sagana, per totam domum
Spargens Avernales aquas,
Horret capillis ut marinus asperis
Echinus aut currens aper.
Abacta nulla Veia conscientia,
Ligonibus duris humum
Exhauriebat, ingemens laboribus,
Quo posset infossus puer
Longo die bis terque mutatae dapis
Inemori spectaculo.

3. aut quid, *Orellius.* 11. tremente. 15. illigata. 18. cupressos. 21. aut. 25. expetita. 33. bis terve

Cum promineret ore, quantum exstant aqua
  Suspensa mento corpora:
Exsucta uti medulla et aridum jecur
  Amoris esse poculum,
Interminato cum semel fixae cibo
  Intabuissent pupulae.
Non defuisse masculae libidinis
  Ariminensem Foliam,
Et otiosa credidit Neapolis
  Et omne vicinum oppidum,
Quae sidera excantata voce Thessala
  Lunamque coelo deripit.
Hic irresectum saeva dente livido
  Canidia rodens pollicem,
Quid dixit aut quid tacuit? "O, rebus meis
  Non infideles arbitrae,
Nox et Diana, quae silentium regis,
  Arcana cum fiunt sacra,
Nunc, nunc adeste, nunc in hostiles domos
  Iram atque numen vertite!
Formidolosis dum latent silvis ferae,
  Dulci sopore languidae,
Senem, quod omnes rideant, adulterum
  Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
  Meae laborarint manus.—
Quid accidit? cur dira barbarae minus
  Venena Medeae valent?
Quibus superbam fugit ulta pellicem,
  Magni Creontis filiam,
Cum palla, tabo munus imbutum, novam
  Incendio nuptam abstulit.

37. Exsucca; exusta; exsecta. 55. Formidolosae; cum. 60. laborarunt. 63. superba. 65. infectum.

Atqui nec herba nec latens in asperis
Radix fefellit me locis.
Indormit unctis omnium cubilibus
Oblivione pellicum.—
Ah, ah, solutus ambulat veneficae
Scientioris carmine.
Non usitatis, Vare, potionibus
O multa fleturum caput,
Ad me recurres, nec vocata mens tua
Marsis redibit vocibus.
Majus parabo, majus infundam tibi
Fastidienti poculum,
Priusque coelum sidet inferius mari,
Tellure porrecta super,
Quam non amore sic meo flagres, uti
Bitumen atris ignibus."
Sub haec puer, jam non, ut ante, mollibus
Lenire verbis impias,
Sed, dubius unde rumperet silentium,
Misit Thyesteas preces:
" Venena magnum fas nefasque non valent
Convertere humanam vicem.
Diris agam vos; dira detestatio
Nulla expiatur victima.
Quin, ubi perire jussus exspiravero,
Nocturnus occurram furor,
Petamque vultus umbra curvis unguibus,
Quae vis deorum est Manium,
Et inquietis assidens praecordiis
Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
Contundet obscoenas anus:

Post insepulta membra different lupi
Et Esquilinae alites;
Neque hoc parentes, heu mihi superstites,
Effugerit spectaculum."

CARMEN VI.

Quid immerentes hospites vexas, canis,
Ignavus adversum lupos?
Quin huc inanes, si potes, vertis minas,
Et me remorsurum petis?
Nam, qualis aut Molossus aut fulvus Lacon,
Amica vis pastoribus,
Agam per altas aure sublata nives,
Quaecunque praecedet fera:
Tu, cum timenda voce complesti nemus,
Projectum odoraris cibum.
Cave, cave: namque in malos asperrimus
Parata tollo cornua,
Qualis Lycambae spretus infido gener,
Aut acer hostis Bupalo.
An, si quis atro dente me petiverit,
Inultus ut flebo puer?

102. Effugerint. C. vi. 2. adversus. 3, 4. verte—pete. 8. praecedat.

CARMEN VII.

AD POPULUM ROMANUM

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis?
Non, ut superbas invidae Carthaginis
Romanus arces ureret,
Intactus aut Britannus ut descenderet
Sacra catenatus Via,
Sed ut, secundum vota Parthorum, sua
Urbs haec periret dextera.
Neque hic lupis mos nec fuit leonibus
Unquam, nisi in dispar, feris.
Furorne caecus, an rapit vis acrior?
An culpa? Responsum date.
Tacent, et albus ora pallor inficit,
Mentesque perculsae stupent.
Sic est: acerba fata Romanos agunt
Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

C. vii. 12. Nunquam. 13. caecos.
15. et ora pallor albus.

CARMEN VIII.

IN ANUM LIBIDINOSAM.

Rogare longo putidam te saeculo,
Vires quid enervet meas?
Cum sit tibi dens ater, et rugis vetus
Frontem senectus exaret,
Hietque turpis inter aridas nates
Podex, velut crudae bovis?
Sed incitat me pectus et mammae putres,
Equina quales ubera,
Venterque mollis et femur tumentibus
Exile suris additum!
Esto beata, funus atque imagines
Ducant triumphales tuum,
Nec sit marita, quae rotundioribus
Onusta baccis ambulet.
Quid, quod libelli Stoici inter sericos
Jacere pulvillos amant?
Illiterati num minus nervi rigent,
Minusve languet fascinum?
Quod ut superbo provoces ab inguine,
Ore adlaborandum est tibi.

CARMEN IX.

AD MAECENATEM.

Quando repostum Caecubum ad festas dapes,
Victore laetus Caesare,
Tecum sub alta—sic Jovi gratum—domo,
Beate Maecenas, bibam
Sonante mixtum tibiis carmen lyra,
Hac Dorium, illis barbarum,
Ut nuper, actus cum freto Neptunius
Dux fugit, ustis navibus,
Minatus Urbi vincla, quae detraxerat
Servis amicus perfidis?
Romanus, eheu! posteri negabitis,
Emancipatus feminae,
Fert vallum et arma miles, et spadonibus
Servire rugosis potest,
Interque signa turpe militaria
Sol adspicit conopium!
At hoc frementes verterunt bis mille equos
Galli, canentes Caesarem,
Hostiliumque navium portu latent
Puppes sinistrorsum citae.
Io triumphe! tu moraris aureos
Currus et intactas boves?
Io triumphe! nec Jugurthino parem
Bello reportasti ducem,
Neque Africanum, cui super Carthaginem
Virtus sepulcrum condidit.

C. ix. 5. mixtis. 17. At huc; Ad hunc; Adhuc; At hunc. 20. sitae. 25. Africano.

Terra marique victus hostis Punico
Lugubre mutavit sagum.
Aut ille centum nobilem Cretam urbibus
Ventis iturus non suis,
Exercitatas aut petit Syrtes Noto,
Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos,
Et Chia vina aut Lesbia;
Vel, quod fluentem nauseam coerceat,
Metire nobis Caecubum.
Curam metumque Caesaris rerum juvat
Dulci Lyaeo solvere.

CARMEN X.

IN MAEVIUM POETAM.

Mala soluta navis exit alite,
Ferens olentem Maevium.
Ut horridis utrumque verberes latus,
Auster, memento fluctibus.
Niger rudentes Eurus, inverso mari,
Fractosque remos differat.
Insurgat Aquilo, quantus altis montibus
Frangit trementes ilices:
Nec sidus atra nocte amicum appareat,
Qua tristis Orion cadit;
Quietiore nec feratur aequore,
Quam Graia victorum manus,

34. Aut Chia.

Cum Pallas usto vertit iram ab Ilio
In impiam Ajacis ratem.
O quantus instat navitis sudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Preces et aversum ad Jovem,
Ionius udo cum remugiens sinus
Noto carinam ruperit!
Opima quodsi praeda curvo littore
Porrecta mergos juveris,
Libidinosus immolabitur caper
Et agna Tempestatibus.

CARMEN XI.

AD PETTIUM.

Petti, nihil me, sicut antea, juvat
Scribere versiculos, amore percussum gravi,
Amore, qui me praeter omnes expetit
Mollibus in pueris aut in puellis urere.
Hic tertius December, ex quo destiti
Inachia furere, silvis honorem decutit.
Heu me! per Urbem—nam pudet tanti mali—
Fabula quanta fui! Conviviorum et poenitet,
In quis amantem languor et silentium
Arguit, et latere petitus imo spiritus.
Contrane lucrum nil valere candidum
Pauperis ingenium? querebar applorans tibi,

C. x. 19, 20. sinu Notus. 22. Projecta, *de conj.*; juverit.
C. xi. 2. perculsum. 8. ut poenitet. 9. amantem et languor
11. contraque.

Simul calentis inverecundus deus
Fervidiore mero arcana promorat loco.
Quodsi meis inaestuet praecordiis
Libera bilis, ut haec ingrata ventis dividat
Fomenta vulnus nil malum levantia,
Desinet imparibus certare summotus pudor.
Ubi haec severus te palam laudaveram,
Jussus abire domum, ferebar incerto pede
Ad non amicos, heu mihi postes et heu
Limina dura, quibus lumbos et infregi latus.
Nunc, gloriantis quamlibet mulierculam
Vincere mollitie, amor Lycisci me tenet;
Unde expedire non amicorum queant
Libera consilia nec contumeliae graves,
Sed alius ardor aut puellae candidae
Aut teretis pueri longam renodantis comam.

CARMEN XII.

IN ANUM LIBIDINOSAM.

Quid tibi vis, mulier nigris dignissima barris?
Munera quid mihi, quidve tabellas
Mittis, nec firmo juveni, neque naris obesae?
Namque sagacius unus odoror,
Polypus an gravis hirsutis cubet hircus in alis,
Quam canis acer, ubi lateat sus.
Quis sudor vietis et quam malus undique membris
Crescit odor, quum pene soluto

15. inaestuat. 17. allevantia. 24. mollitia.
C. xii 2. cur mihi.

Indomitam properat rabiem sedare; neque illi
Jam manet humida creta colorque
Stercore fucatus crocodili, jamque subando
Tenta cubilia tectaque rumpit!
Vel mea cum saevis agitat fastidia verbis:
Inachia langues minus, ac me:
Inachiam ter nocte potes, mihi semper ad unum
Mollis opus. Pereat male, quae te
Lesbia, quaerenti taurum, monstravit inertem,
Cum mihi Cous adesset Amyntas,
Cujus in indomito constantior inguine nervus,
Quam nova collibus arbor inhaeret.
Muricibus Tyriis iteratae vellera lanae
Cui properabantur? Tibi nempe,
Ne foret aequales inter conviva, magis quem
Diligeret mulier sua, quam te.
O ego non felix, quam tu fugis, ut pavet acres
Agna lupos, capreaeque leones!

CARMEN XIII.

AD AMICOS.

Horrida tempestas coelum contraxit, et imbres
Nivesque deducunt Jovem: nunc mare, nunc siluae
Threicio Aquilone sonant. Rapiamus, amici,
Occasionem de die, dumque virent genua
Et decet, obducta solvatur fronte senectus.
Tu vina Torquato move consule pressa meo.

25. O ego infelix.

Cetera mitte loqui: deus haec fortasse benigna
Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo juvat et fide Cyllenea
Levare diris pectora sollicitudinibus:
Nobilis ut grandi cecinit Centaurus alumno:
Invicte, mortalis dea nate puer Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina, lubricus et Simois;
Unde tibi reditum certo subtemine Parcae
Rupere, nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
Deformis aegrimoniae dulcibus alloquiis.

CARMEN XIV.

AD MAECENATEM.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus,
Pocula Lethaeos ut si ducentia somnos
Arente fauce traxerim,
Candide Maecenas, occidis saepe rogando:
Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
Ad umbilicum adducere.
Non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teïum,
Qui persaepe cava testudine flevit amorem
Non elaboratum ad pedem.
Ureris ipse miser: quodsi non pulchrior ignis
Accendit obsessam Ilion,

Gaude sorte tua: me libertina, neque uno
Contenta, Phryne macerat.

CARMEN XV.

AD NEAERAM.

Nox erat et coelo fulgebat luna sereno
Inter minora sidera,
Cum tu, magnorum numen laesura deorum,
In verba jurabas mea,
Artius, atque hedera procera adstringitur ilex,
Lentis adhaerens brachiis:
Dum pecori lupus, et nautis infestus Orion
Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
Fore hunc amorem mutuum.
O dolitura mea multum virtute Neaera!
Nam, si quid in Flacco viri est,
Non feret assiduas potiori te dare noctes,
Et quaeret iratus parem;
Nec semel offensae cedet constantia formae,
Si certus intrarit dolor.
At tu, quicunque es felicior atque meo nunc
Superbus incedis malo,
Sis pecore et multa dives tellure licebit
Tibique Pactolus fluat,
Nec te Pythagorae fallant arcana renati,
Formaque vincas Nirea,

C. xv. 8, 9. turbarit—agitarit.

Eheu! translatos alio maerebis amores;
Ast ego vicissim risero.

CARMEN XVI.

AD POPULUM ROMANUM.

Altera jam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit:
Quam neque finitimi valuerunt perdere Marsi,
Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae, nec Spartacus acer,
Novisque rebus infidelis Allobrox,
Nec fera caerulea domuit Germania pube,
Parentibusque abominatus Hannibal,
Impia perdemus devoti sanguinis aetas,
Ferisque rursus occupabitur solum.
Barbarus, heu! cineres insistet victor, et urbem
Eques sonante verberabit ungula,
Quaeque carent ventis et solibus ossa Quirini,
Nefas videre! dissipabit insolens.
Forte, quid expediat, communiter aut melior pars
Malis carere quaeritis laboribus:
Nulla sit hac potior sententia: Phocaeorum
Velut profugit exsecrata civitas
Agros atque Lares patrios, habitandaque fana
Apris reliquit et rapacibus lupis
Ire, pedes quocunque ferent, quocunque per undas
Notus vocabit aut protervus Africus.

23. Heu heu. C. xvi. 14. videri. 21. ferunt.

Sic placet? an melius quis habet suadere? Secunda
  Ratem occupare quid moramur alite?
Sed juremus in haec: simul imis saxa renarint
  Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
  Padus Matina laverit cacumina,
In mare seu celsus procurrerit Apenninus,
  Novaque monstra junxerit libidine
Mirus amor, juvet ut tigres subsidere cervis,
  Adulteretur et columba miluo,
Credula nec ravos timeant armenta leones,
  Ametque salsa levis hircus aequora.
Haec, et quae poterunt reditus abscindere dulces,
  Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
  Inominata perprimat cubilia!
Vos, quibus est virtus, muliebrem tollite luctum,
  Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus; arva, beata
  Petamus arva, divites et insulas,
Reddit ubi Cererem tellus inarata quotannis,
  Et imputata floret usque vinea,
Germinat et nunquam fallentis termes olivae,
  Suamque pulla ficus ornat arborem,
Mella cava manant ex ilice, montibus altis
  Levis crepante lympha desilit pede.
Illic injussae veniunt ad mulctra capellae,
  Refertque tenta grex amicus ubera;
Nec vespertinus circumgemit ursus ovile,
  Neque intumescit alta viperis humus.
Pluraque felices mirabimur: ut neque largis
  Aquosus Eurus arva radat imbribus,

29. proruperit. 33. flavos; fulvos; saevos. 51. ovili.

Pinguia nec siccis urantur semina glebis,
  Utrumque rege temperante Coelitum.
Non huc Argoo contendit remige pinus,
  Neque impudica Colchis intulit pedem:
Non huc Sidonii torserunt cornua nautae,
  Laboriosa nec cohors Ulixei.
Nulla nocent pecori contagia; nullius astri
  Gregem aestuosa torret impotentia.
Jupiter illa piae secrevit litora genti,
  Ut inquinavit aere tempus aureum:
Aere, dehinc ferro duravit saecula, quorum
  Piis secunda, vate me, datur fuga.

CARMEN XVII.

AD CANIDIAM VENEFICAM.

HORATIUS.

Jam jam efficaci do manus scientiae,
Supplex et oro regna per Proserpinae,
Per et Dianae non movenda numina,
Per atque libros carminum valentium
Refixa coelo devocare sidera,
Canidia, parce vocibus tandem sacris,
Citumque retro solve, solve turbinem.
Movit nepotem Telephus Nereïum,
In quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat.

61. austri. 63. sacravit. 65. Aerea dehinc.
C. xvii. 5. Defixa.

Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis moenibus rex procidit
Heu! pervicacis ad pedes Achillei.
Setosa duris exuere pellibus
Laboriosi remiges Ulixei,
Volente Circa, membra: tunc mens et sonus
Relapsus atque notus in vultus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus.
Fugit juventas, et verecundus color
Reliquit ossa pelle amicta lurida;
Tuis capillus albus est odoribus,
Nullum ab labore me reclinat otium:
Urget diem nox et dies noctem, neque est
Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
Caputque Marsa dissilire nenia.
Quid amplius vis? O mare, o terra! ardeo,
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
Virens in Aetna flamma; tu, donec cinis
Injuriosis aridus ventis ferar,
Cales venenis officina Colchicis.
Quae finis aut quod me manet stipendium?
Effare: jussas cum fide poenas luam,
Paratus expiare, seu poposceris
Centum juvencos, sive mendaci lyra
Voles sonari: tu pudica, tu proba
Perambulabis astra sidus aureum.
Infamis Helenae Castor offensus vicem

11. Luxere. 18. Relatus. 30. O mare et terra.
33. Furens; urens. 42. vice.

Fraterque magni Castoris, victi prece,
Adempta vati reddidere lumina:
Et tu, potes nam, solve me dementia,
O nec paternis obsoleta sordibus,
Nec in sepulcris pauperum prudens anus
Novendiales dissipare pulveres!
Tibi hospitale pectus et purae manus,
Tuusque venter Pactumeius, et tuo
Cruore rubros obstetrix pannos lavit,
Utcunque fortis exsilis puerpera.

CANIDIAE RESPONSIO.

Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi cupidinis,
Et, Esquilini pontifex venefici,
Impune ut Urbem nomine impleris meo?
Quid proderat ditasse Pelignas anus,
Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent;
Ingrata misero vita ducenda est in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater,
Egens benignae Tantalus semper dapis;
Optat Prometheus obligatus aliti,
Optat supremo collocare Sisyphus
In monte saxum: sed vetant leges Jovis.
Voles modo altis desilire turribus,

50. partumeius. 56. et tu. 60. proderit. 62. Si—manent? 64. doloribus. 65. infidus. 67. alite.

Modo ense pectus Norico recludere,
Frustraque vincla gutturi nectes tuo,
Fastidiosa tristis aegrimonia.
Vectabor humeris tunc ego inimicis eques,
Meaeque terra cedet insolentiae.
An quae movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere lunam vocibus possim meis,
Possim crematos excitare mortuos
Desiderique temperare pocula,
Plorem artis in te nil agentis exitus?

72. innectes.
81. nullum habentis exitum ; nil habentus exitus.

Q. HORATII FLACCI

CARMEN SAECULARE

AD APOLLINEM ET DIANAM.

Phoebe, silvarumque potens Diana,
Lucidum coeli decus, o colendi
Semper et culti, date, quae precamur
Tempore sacro,

Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dis, quibus septem placuere colles,
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis et celas, aliusque et idem
Nasceris, possis nihil urbe Roma
Visere majus.

Rite maturos aperire partus
Lenis, Ilithyia, tuere matres,

Sive tu Lucina probas vocari
Seu Genitalis.

Diva, producas subolem Patrumque
Prosperes decreta super jugandis
Feminis prolisque novae feraci
Lege marita,

Certus undenos decies per annos
Orbis ut cantus referatque ludos,
Ter die claro, totiesque grata
Nocte frequentes.

Vosque veraces cecinisse, Parcae,
Quod semel dictum est stabilisque rerum
Terminus servet, bona jam peractis
Jungite fata.

Fertilis frugum pecorisque tellus
Spicea donet Cererem corona:
Nutriant fetus et aquae, salubres
Et Jovis aurae.

Condito mitis placidusque telo
Supplices audi pueros, Apollo:
Siderum regina bicornis, audi,
Luna, puellas.

Roma si vestrum est opus, Iliaeque
Litus Etruscum tenuere turmae,
Jussa pars mutare Lares et urbem
Sospite cursu,

27. servat, *Orellius.* 39. urbes.

Cui per ardentem sine fraude Trojam
Castus Aeneas, patriae superstes,
Liberum munivit iter, daturus
Plura relictis:

Dî, probos mores docili juventae,
Dî, senectuti placidae quietem,
Romulae genti date remque prolemque
Et decus omne.

Quaeque vos bobus veneratur albis
Clarus Anchisae Venerisque sanguis,
Impetret, bellante prior, jacentem
Lenis in hostem.

Jam mari terraque manus potentes
Medus Albanasque timet secures;
Jam Scythae responsa petunt, superbi
Nuper, et Indi.

Jam fides et pax et honos pudorque
Priscus et neglecta redire virtus
Audet, apparetque beata pleno
Copia cornu.

Augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
Qui salutari levat arte fessos
Corporis artus,

Si Palatinas videt aequus arces,
Remque Romanam Latiumque felix

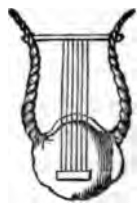
46. senectutis. 49. Quique—imperet. 65. aras.

Alterum in lustrum meliusque semper
Proroget aevum.

Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet, et votis puerorum amicas
Applicet aures.

Haec Jovem sentire deosque cunctos,
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae
Dicere laudes.

68. Prorogat. 71, 72. Curat; Applicat.



Q. HORATII FLACCI

S A T I R A R U M

LIBER PRIMUS.

SATIRA I.

Quî fit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes?
O fortunati mercatores! gravis annis
Miles ait, multo jam fractus membra labore.
Contra mercator, navem jactantibus Austris,
Militia est potior. Quid enim? Concurritur: horae
Momento cita mors venit aut victoria laeta.
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat.
Ille, datis vadibus, qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cetera de genere hoc, adeo sunt multa, loquacem
Delassare valent Fabium. Ne te morer, audi,

S. i. 2. ulla. 4. armis, *de conj.* 6. navim.
8. Momento aut cita. 10. cantu.

Quo rem deducam. Si quis deus, En ego, dicat,
Jam faciam quod vultis: eris tu, qui modo miles,
Mercator: tu, consultus modo, rusticus: hinc vos,
Vos hinc mutatis discedite partibus. Eia!
Quid statis?—nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Jupiter ambas
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat, votis ut praebeat aurem?
Praeterea, ne sic, ut qui jocularia, ridens
Percurram:—quanquam ridentem dicere verum
Quid vetat? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima;—
Sed tamen amoto quaeramus seria ludo.
Ille gravem duro terram qui vertit aratro,
Perfidus hic caupo, miles, nautaeque, per omne
Audaces mare qui currunt, hac mente laborem
Sese ferre, senes ut in otia tuta recedant,
Aiunt, cum sibi sint congesta cibaria: sicut
Parvula, nam exemplo est, magni formica laboris
Ore trahit quodcunque potest atque addit acervo,
Quem struit, haud ignara ac non incauta futuri.
Quae, simul inversum contristat Aquarius annum,
Non usquam prorepit, et illis utitur ante
Quaesitis sapiens, cum te neque fervidus aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum,
Nil obstet tibi, dum ne sit te ditior alter.
Quid juvat, immensum te argenti pondus et auri
Furtim defossa timidum deponere terra?—
Quod si comminuas, vilem redigatur ad assem.—
At, ni id fit, quid habet pulchri constructus acervus?
Millia frumenti tua triverit area centum,
Non tuus hoc capiet venter plus ac meus: ut, si

19. nolent; nolunt. 23. Praetereo. 29. Perfidus hic campo miles. 46. quam meus.

Reticulum panis venales inter onusto
Forte vehas humero, nihilo plus accipias quam
Qui nil portarit. Vel dic, quid referat intra
Naturae fines viventi, jugera centum an
Mille aret?—At suave est ex magno tollere acervo.—
Dum ex parvo nobis tantundem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris?
Ut, tibi si sit opus liquidi non amplius urna
Vel cyatho, et dicas: magno de flumine mallem
Quam ex hoc fonticulo tantundem sumere. Eo fit,
Plenior ut si quos delectet copia justo,
Cum ripa simul avulsos ferat Aufidus acer.
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam; neque vitam amittit in undis.
At bona pars hominum, decepta cupidine falso,
Nil satis est, inquit; quia tanti, quantum habeas, sis.—
Quid facias illi? Jubeas miserum esse, libenter
Quatenus id facit: ut quidam memoratur Athenis
Sordidus ac dives, populi contemnere voces
Sic solitus: populus me sibilat; at mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.
Tantalus a labris sitiens fugientia captat
Flumina... Quid rides? Mutato nomine de te
Fabula narratur: congestis undique saccis
Indormis inhians, et tanquam parcere sacris
Cogeris, aut pictis tanquam gaudere tabellis.
Nescis, quo valeat nummus? quem praebeat usum?
Panis ematur, olus, vini sextarius, adde,
Quis humana sibi doleat natura negatis.
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc juvat? Horum

49. conferat. 50. viventis, *de conj.* 55. malim. 57. delectat. 59. tantulo. 77. malos, fures.

Semper ego optarim pauperrimus esse bonorum.—
At si condoluit tentatum frigore corpus,
Aut alius casus lecto te affixit, habes qui
Assideat, fomenta paret, medicum roget, ut te
Suscitet, ac natis reddat carisque propinquis.—
Non uxor salvum te vult, non filius: omnes
Vicini oderunt, noti, pueri atque puellae.
Miraris, cum tu argento post omnia ponas,
Si nemo praestet, quem non merearis, amorem?
At si cognatos, nullo natura labore
Quos tibi dat, retinere velis servareque amicos,
Infelix operam perdas, ut si quis asellum
In campo doceat parentem currere frenis.
Denique sit finis quaerendi; cumque habeas plus,
Pauperiem metuas minus; et finire laborem
Incipias, parto quod avebas; ne facias quod
Ummidius quidam—non longa est fabula—dives,
Ut metiretur nummos, ita sordidus, ut se
Non unquam servo melius vestiret; ad usque
Supremum tempus, ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.—
Quid mi igitur suades? ut vivam Naevius? aut sic,
Ut Nomentanus?—Pergis pugnantia secum
Frontibus adversis componere. Non ego, avarum
Cum veto te fieri, vappam jubeo ac nebulonem.
Est inter Tanain quiddam socerumque Viselli.
Est modus in rebus; sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.
Illuc, unde abii, redeo, nemo ut avarus

79. optarem. 81. afflixit.
88. An, si; *Orellius;* Ac si; *de conj.* Etsi, Non si, Aut si.
92. quoque. 95. Nummidius. 101. Quidne. 106. recti.
108. redeo. Nemon' ut—.

Se probet, ac potius laudet diversa sequentes,
Quodque aliena capella gerat distentius uber,
Tabescat, neque se majori pauperiorum
Turbae comparet, hunc atque hunc superare laboret.
Sic festinanti semper locupletior obstat:
Ut, cum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat, et exacto contentus tempore, vita
Cedat, uti conviva satur, reperire queamus.—
Jam satis est. Ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.

SATIRA II.

Ambubaiarum collegia, pharmacopolae,
Mendici, mimae, balatrones, hoc genus omne
Moestum ac sollicitum est cantoris morte Tigelli;
Quippe benignus erat. Contra hic, ne prodigus esse
Dicatur metuens, inopi dare nolit amico,
Frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
Praeclaram ingrata stringat malus ingluvie rem,
Omnia conductis coëmens obsonia nummis:
Sordidus atque animi quod parvi nolit haberi,
Respondet: laudatur ab his, culpatur ab illis.
Fufidius vappae famam timet ac nebulonis,

113. obstet. 118. vitae. S. ii. 6. depellere.

Dives agris, dives positis in foenore nummis:
Quinas hic capiti mercedes exsecat, atque
Quanto perditior quisque est, tanto acrius urget;
Nomina sectatur, modo sumpta veste virili,
Sub patribus duris, tironum. Maxime, quis non,
Jupiter, exclamat, simul atque audivit?—At in se
Pro quaestu sumptum facit hic.—Vix credere possis,
Quam sibi non sit amicus, ita, ut pater ille, Terenti
Fabula quem miserum gnato vixisse fugato
Inducit, non se pejus cruciaverit atque hic.
Si quis nunc quaerat, Quo res haec pertinet? Illuc:
Dum vitant stulti vitia, in contraria currunt.
Malthinus tunicis demissis ambulat: est qui
Inguen ad obscoenum subductis usque facetus:
Pastillos Rufillus olet, Gargonius hircum.
Nil medium est. Sunt qui nolint tetigisse nisi illas,
Quarum subsuta talos tegat instita veste:
Contra alius nullam nisi olenti in fornice stantem.
Quidam notus homo cum exiret fornice, Macte
Virtute esto, inquit sententia dia Catonis:
Nam simul ac venas inflavit tetra libido,
Huc juvenes aequum est descendere, non alienas
Permolere uxores.—Nolim laudarier, inquit,
Sic me, mirator cunni Cupiennius albi.
Audire est operae pretium, procedere recte
Qui moechis non vultis, ut omni parte laborent;
Utque illis multo corrupta dolore voluptas,
Atque haec rara, cadat dura inter saepe pericla.
Hic se praecipitem tecto dedit: ille flagellis
Ad mortem caesus: fugiens hic decidit acrem
Praedonum in turbam: dedit hic pro corpore nummos:
Hunc perminxerunt calones; quin etiam illud

18. exclamet. 25. Malchinus. 38. Moechos, *Orellius.*

Accidit, ut quidam testes caudamque salacem
Demeteret ferro. Jure omnes; Galba negabat.
Tutior at quanto merx est in classe secunda,
Libertinarum dico, Sallustius in quas
Non minus insanit, quam qui moechatur: at hic si,
Qua res, qua ratio suaderet quaque modeste
Munifico esse licet, vellet bonus atque benignus
Esse, daret quantum satis esset nec sibi damno
Dedecorique foret. Verum hoc se amplectitur uno,
Hoc amat et laudat: Matronam nullam ego tango:
Ut quondam Marsaeus, amator Originis ille,
Qui patrium mimae donat fundumque laremque,
Nil fuerit mi, inquit, cum uxoribus unquam alienis.
Verum est cum mimis, est cum meretricibus, unde
Fama malum gravius quam res trahit. An tibi abunde
Personam satis est, non illud, quidquid ubique
Officit, evitare? Bonam deperdere famam,
Rem patris oblimare, malum est ubicunque. Quid interest in matrona, ancilla peccesne togata?
Villius in Fausta Sullae gener, hoc miser uno
Nomine deceptus, poenas dedit usque superque
Quam satis est, pugnis caesus ferroque petitus,
Exclusus fore, cum Longarenus foret intus.
Huic si mutonis verbis mala tanta videntis
Diceret haec animus: Quid vis tibi? Nunquid ego a te
Magno prognatum deposco consule cunnum
Velatumque stola, mea cum conferbuit ira?
Quid responderet? Magno patre nata puella est.
At quanto meliora monet pugnantiaque istis
Dives opis natura suae, tu si modo recte
Dispensare velis ac non fugienda petendis
Immiscere. Tuo vitio rerumne labores,

45, 46. cuidam—Demeteret ferrum. 51. Munificum. 54. Hoc laudat. 63. peccesve. 68. videnti.

Nil referre putas? Quare, ne poeniteat te,
Desine matronas sectarier, unde laboris
Plus haurire mali est, quam ex re decerpere fructus.
Nec magis huic inter niveos viridesque lapillos—
Sit licet hoc, Cerinthe, tuum—tenerum est femur aut crus
Rectius; atque etiam melius persaepe togatae est.
Adde huc, quod mercem sine fucis gestat, aperte
Quod venale habet ostendit, nec, si quid honesti est,
Jactat habetque palam, quaerit quo turpia celet.
Regibus hic mos est: ubi equos mercantur, opertos
Inspiciunt, ne, si facies, ut saepe, decora
Molli fulta pede est, emptorem inducat hiantem,
Quod pulchrae clunes, breve quod caput, ardua cervix.
Hoc illi recto: ne corporis optima Lyncei
Contemplere oculis, Hypsaea caecior illa,
Quae mala sunt, spectes. O crus! o brachia! Verum
Depygis, nasuta, brevi latere, ac pede longo est.
Matronae, praeter faciem, nil cernere possis,
Cetera, ni Catia est, demissa veste tegentis.
Si interdicta petes, vallo circumdata—nam te
Hoc facit insanum—multae tibi tum officient res,
Custodes, lectica, ciniflones, parasitae,
Ad talos stola demissa, et circumdata palla,
Plurima, quae invideant pure apparere tibi rem.
Altera, nil obstat: Cois tibi paene videre est
Ut nudam, ne crure malo, ne sit pede turpi:
Metiri possis oculo latus. An tibi mavis
Insidias fieri pretiumque avellier ante
Quam mercem ostendi? "Leporem venator ut alta
In nive sectetur, positum sic tangere nolit:"
Cantat, et apponit: "meus est amor huic similis: nam
Transvolat in medio posita, et fugientia captat."

81. Sit licet, o Cerinthe, tuum. 90. Lynceis.

Hiscine versiculis speras tibi posse dolores
Atque aestus curasque graves e pectore pelli?
Nonne, cupidinibus statuat natura modum quem,
Quid latura sibi quid sit dolitura negatum,
Quaerere plus prodest, et inane abscindere soldo?
Num, tibi cum fauces urit sitis, aurea quaeris
Pocula? num esuriens fastidis omnia, praeter
Pavonem rhombumque? Tument tibi cum inguina, num, si
Ancilla aut verna est praesto puer, impetus in quem
Continuo fiat, malis tentigine rumpi?
Non ego; namque parabilem amo Venerem facilemque.
Illam: "Post paulo:" "sed pluris:" "si exierit vir:"
Gallis; hanc Philodemus ait sibi, quae neque magno
Stet pretio, neque cunctetur, cum est jussa venire.
Candida rectaque sit; munda hactenus, ut neque longa
Nec magis alba velit, quam dat natura, videri.
Haec, ubi supposuit dextro corpus mihi laevum
Ilia et Egeria est; do nomen quodlibet illi,
Nec vereor, ne, dum futuo, vir rure recurrat,
Janua frangatur, latret canis, undique magno
Pulsa domus strepitu resonet, vepallida lecto
Desiliat mulier, miseram se conscia clamet,
Cruribus haec metuat, doti deprensa, egomet mi.
Discincta tunica fugiendum est, ac pede nudo,
Ne nummi pereant, aut pyga, aut denique fama.
Deprendi miserum est; Fabio vel judice vincam.

110. tolli; velli. 111. statuit. 124. det.
129. vel pallida; vae! pallida.

SATIRA III.

Omnibus hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati,
Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc. Caesar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non
Quidquam proficeret: si collibuisset, ab ovo
Usque ad mala citaret: Io Bacche! modo summa
Voce, modo hac, resonat quae chordis quatuor ima.
Nil aequale homini fuit illi; saepe velut qui
Currebat fugiens hostem, persaepe velut qui
Junonis sacra ferret: habebat saepe ducentos,
Saepe decem servos: modo reges atque tetrarchas,
Omnia magna, loquens: modo: Sit mihi mensa tripes et
Concha salis puri et toga, quae defendere frigus,
Quamvis crassa, queat. Decies centena dedisses
Huic parco paucis contento, quinque diebus
Nil erat in loculis. Noctes vigilabat ad ipsum
Mane; diem totum stertebat. Nil fuit unquam
Sic impar sibi. Nunc aliquis dicat mihi: Quid tu?
Nullane habes vitia?—Immo alia, et fortasse minora.
Maenius absentem Novium cum carperet: Heus tu,
Quidam ait, ignoras te? an, ut ignotum, dare nobis
Verba putas? Egomet mi ignosco, Maenius inquit.
Stultus et improbus hic amor est, dignusque notari.
Cum tua pervideas oculis mala lippus inunctis,
Cur in amicorum vitiis tam cernis acutum,
Quam aut aquila aut serpens Epidaurius? At tibi contra
Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paulo, minus aptus acutis

S. iii. 20. haud fortasse minora. 25. praevideas; male lippus.

Naribus horum hominum; rideri possit eo, quod
Rusticius tonso toga defluit, et male laxus
In pede calceus haeret: at est bonus, ut melior vir
Non alius quisquam, at tibi amicus, at ingenium ingens
Inculto latet hoc sub corpore. Denique te ipsum
Concute, num qua tibi vitiorum inseverit olim
Natura aut etiam consuetudo mala; namque
Neglectis urenda filix innascitur agris.
Illuc praevertamur, amatorem quod amicae
Turpia decipiunt caecum vitia, aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae.
Vellem in amicitia sic erraremus et isti
Errori nomen virtus posuisset honestum.
At pater ut gnati, sic nos debemus amici,
Si quod sit vitium, non fastidire: strabonem
Appellat paetum pater: et pullum, male parvus
Si cui filius est, ut abortivus fuit olim
Sisyphus: hunc varum distortis cruribus: illum
Balbutit scaurum pravis fultum male talis.
Parcius hic vivit: frugi dicatur. Ineptus
Et jactantior hic paullo est? concinnus amicis
Postulat ut videatur. At est truculentior, atque
Plus aequo liber: simplex fortisque habeatur;
Caldior est: acres inter numeretur. Opinor,
Haec res et jungit, junctos et servat amicos.
At nos virtutes ipsas invertimus atque
Sincerum cupimus vas incrustare. Probus quis
Nobiscum vivit, multum demissus homo: illi
Tardo cognomen pingui damus. Hic fugit omnes
Insidias nullique malo latus obdit apertum,
Cum genus hoc inter vitae versetur, ubi acris
Invidia atque vigent ubi crimina: pro bene sano
Ac non incauto, fictum astutumque vocamus.

35. num tibi quid. 40. Agnae. 57. multum demissus homo ille.

Simplicior quis et est, qualem me saepe libenter
Obtulerim tibi, Maecenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus:
Communi sensu plane caret, inquimus. Eheu,
Quam temere in nosmet legem sancimus iniquam!
Nam vitiis nemo sine nascitur: optimus ille est,
Qui minimis urgetur. Amicus dulcis, ut aequum est,
Cum mea compenset vitiis bona, pluribus hisce,
Si modo plura mihi bona sunt, inclinet, amari
Si volet: hac lege in trutina ponetur eadem.
Qui, ne tuberibus propriis offendat amicum,
Postulat, ignoscet verrucis illius; aequum est,
Peccatis veniam poscentem reddere rursus.
Denique, quatenus excidi penitus vitium irae,
Cetera item nequeunt stultis haerentia: cur non
Ponderibus modulisque suis ratio utitur, ac res
Ut quaeque est, ita suppliciis delicta coercet?
Si quis eum servum, patinam qui tollere jussus,
Semesos pisces tepidumque ligurierit jus,
In cruce suffigat, Labeone insanior inter
Sanos dicatur. Quanto hoc furiosius atque
Majus peccatum est! Paulum deliquit amicus;
Quod nisi concedas, habeare insuavis: acerbus
Odisti et fugis, ut Rusonem debitor aeris;
Qui nisi, cum tristes misero venere Calendae,
Mercedem aut nummos unde unde extricat, amaras
Porrecto jugulo historias captivus ut audit.
Comminxit lectum potus mensave catillum
Evandri manibus tritum dejecit; ob hanc rem,
Aut positum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc jucundus amicus
Sit mihi? Quid faciam, si furtum fecerit, aut si

74. Ignoscat. 81. trepidumque. 85. habeare insuavis, acerbus: Odisti—
91. tortum; sculptum.

Prodiderit commissa fide sponsumve negarit?
Quis paria esse fere placuit peccata, laborant,
Cum ventum ad verum est: sensus moresque repugnant,
Atque ipsa utilitas, justi prope mater et aequi.
Cum prorepserunt primis animalia terris,
Mutum et turpe pecus, glandem atque cubilia propter
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quae post fabricaverat usus:
Donec verba, quibus voces sensusque notarent,
Nominaque invenere: dehinc absistere bello,
Oppida coeperunt munire, et ponere leges,
Ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam cunnus teterrima belli
Causa, sed ignotis perierunt mortibus illi,
Quos Venerem incertam rapientes, more ferarum,
Viribus editior caedebat, ut in grege taurus.
Jura inventa metu injusti, fateare necesse est,
Tempora si fastosque velis evolvere mundi.
Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis:
Nec vincet ratio hoc, tantundem ut peccet idemque,
Qui teneros caules alieni fregerit horti,
Et qui nocturnus sacra divum legerit. Adsit
Regula, peccatis quae poenas irroget aequas;
Ne scutica dignum horribili sectere flagello.
Nam, ut ferula caedas meritum majora subire
Verbera, non vereor, cum dicas esse pares res
Furta latrociniis et magnis parva mineris
Falce recisurum simili te, si tibi regnum
Permittant homines. Si dives, qui sapiens est,
Et sutor bonus et solus formosus et est rex:
Cur optas quod habes?—Non nosti, quid pater, inquit,
Chrysippus dicat: Sapiens crepidas sibi nunquam
Nec soleas fecit; sutor tamen est sapiens.—Qui?—

Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenus vafer, omni
Abjecto instrumento artis clausaque taberna,
Sutor erat, sapiens operis sic optimus omnis
Est opifex solus, sic rex. Vellunt tibi barbam
Lascivi pueri; quos tu nisi fuste coerces,
Urgeris turba circum te stante, miserque
Rumperis, et latras, magnorum maxime regum.
Ne longum faciam: dum tu quadrante lavatum
Rex ibis, neque te quisquam stipator, ineptum
Praeter Crispinum, sectabitur, et mihi dulces
Ignoscent, si quid peccaro stultus, amici:
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.

SATIRA IV.

Eupolis atque Cratinus Aristophanesque poetae
Atque alii, quorum comoedia prisca virorum est,
Si quis erat dignus describi, quod malus ac fur,
Quod moechus foret, aut sicarius, aut alioqui
Famosus, multa cum libertate notabant.
Hinc omnis pendet Lucilius, hosce secutus,
Mutatis tantum pedibus numerisque; facetus,
Emunctae naris, durus componere versus.
Nam fuit hoc vitiosus: in hora saepe ducentos,
Ut magnum, versus dictabat stans pede in uno.

132. Tonsor. S. iv. 3. aut fur.

Cum flueret lutulentus, erat quod tollere velles:
Garrulus atque piger scribendi ferre laborem,
Scribendi recte; nam ut multum, nil moror. Ecce,
Crispinus minimo me provocat: Accipe, si vis,
Accipiam tabulas; detur nobis locus, hora,
Custodes; videamus, uter plus scribere possit.
Di bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro et perpauca loquentis.
At tu conclusas hircinis follibus auras,
Usque laborantes, dum ferrum molliat ignis,
Ut mavis, imitare. Beatus Fannius ultro
Delatis capsis et imagine; cum mea nemo
Scripta legat, vulgo recitare timentis, ob hanc rem,
Quod sunt, quos genus hoc minime juvat, utpote plures
Culpari dignos. Quemvis media erue turba;
Aut ob avaritiam aut misera ambitione laborat.
Hic nuptarum insanit amoribus, hic puerorum;
Hunc capit argenti splendor; stupet Albius aere;
Hic mutat merces surgente a Sole ad eum, quo
Vespertina tepet regio: quin per mala praeceps
Fertur, uti pulvis collectus turbine, ne quid
Summa deperdat metuens, aut ampliet ut rem.
Omnes hi metuunt versus, odere poetas.—
Foenum habet in cornu; longe fuge: dummodo risum
Excutiat sibi, non hic cuiquam parcet amico:
Et, quodcunque semel chartis illeverit, omnes
Gestiet a furno redeuntes scire lacuque
Et pueros et anus.—Agedum, pauca accipe contra.
Primum ego me illorum, dederim quibus esse poetis,
Excerpam numero: neque enim concludere versum
Dixeris esse satis: neque, si quis scribat, uti nos,
Sermoni propiora, putes hunc esse poetam.

15. Accipe jam. 25. elige; eripe. 26. ab avaritia.
39. poetas. 41. si qui, *Orellius.*

Ingenium cui sit, cui mens divinior, atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, comoedia necne poema
Esset quaesivere; quod acer spiritus ac vis
Nec verbis nec rebus inest, nisi quod pede certo
Differt sermoni sermo merus.—At pater ardens
Saevit, quod meretrice nepos insanus amica
Filius uxorem grandi cum dote recuset,
Ebrius et, magnum quod dedecus, ambulet ante
Noctem cum facibus.—Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis,
Quem si dissolvas, quivis stomachetur eodem
Quo personatus pacto pater. His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et quod prius ordine verbum est,
Posterius facias, praeponens ultima primis,
Non, ut si solvas: "Postquam Discordia tetra
Belli ferratos postes portasque refregit,"
Invenias etiam disjecti membra poetae.
Hactenus haec: alias, justum sit necne poema;
Nunc illud tantum quaeram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer
Ambulat et Caprius, rauci male cumque libellis:
Magnus uterque timor latronibus: at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Coeli Byrrhique latronum,
Non ego sum Capri neque Sulci: cur metuas me?
Nulla taberna meos habeat neque pila libellos,
Quis manus insudet vulgi, Hermogenisque Tigelli.
Nec recito cuiquam, nisi amicis, idque coactus;
Non ubivis, coramve quibuslibet.—In medio qui

49. insanit. 70. sim. 73. recitem.

Scripta foro recitent, sunt multi, quique lavantes:
Suave locus voci resonat conclusus.—Inanes
Hoc juvat, haud illud quaerentes, num sine sensu,
Tempore num faciant alieno.—Laedere gaudes,
Inquit, et hoc studio pravus facis.—Unde petitum
Hoc in me jacis? est auctor quis denique eorum,
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit: hic niger est, hunc tu, Romane, caveto.
Saepe tribus lectis videas coenare quaternos,
E quibus unus avet quavis adspergere cunctos,
Praeter eum, qui praebet aquam: post, hunc quoque potus,
Condita cum verax aperit praecordia Liber.
Hic tibi comis et urbanus liberque videtur,
Infesto nigris: ego si risi, quod ineptus
Pastillos Rufillus olet, Gargonius hircum,
Lividus et mordax videor tibi? Mentio si qua
De Capitolini furtis injecta Petilli
Te coram fuerit, defendas, ut tuus est mos:
Me Capitolinus convictore usus amicoque
A puero est, causaque mea permulta rogatus
Fecit, et, incolumis laetor quod vivit in Urbe:
Sed tamen admiror, quo pacto judicium illud
Fugerit. Hic nigrae succus loliginis, haec est
Aerugo mera: quod vitium procul abfore chartis
Atque animo prius, ut si quid promittere de me
Possum aliud vere, promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis. Insuevit pater optimus hoc me;
Ut fugerem exemplis vitiorum quaeque notando.

79. Inquis. 87. amet, *Orellius.* 100. fucus.

Cum me hortaretur, parce, frugaliter atque
Viverem uti contentus eo, quod mi ipse parasset:
Nonne vides, Albi ut male vivat filius? utque
Barrus inops? magnum documentum, ne patriam rem
Perdere quis velit. A turpi meretricis amore
Cum deterreret: Scetani dissimilis sis.
Ne sequerer moechas, concessa cum Venere uti
Possem: Deprensi non bella est fama Trebonî,
Aiebat. Sapiens, vitatu, quidque petitu
Sit melius, causas reddet tibi: mi satis est, si
Traditum ab antiquis morem servare, tuamque,
Dum custodis eges, vitam famamque tueri
Incolumem possum; simul ac duraverit aetas
Membra animumque tuum, nabis sine cortice. Sic me
Formabat puerum dictis: et sive jubebat,
Ut facerem quid: Habes auctorem, quo facias hoc:
Unum ex judicibus selectis objiciebat;
Sive vetabat: an hoc inhonestum et inutile factu
Necne sit, addubites, flagret rumore malo cum
Hic atque ille? Avidos vicinum funus ut aegros
Exanimat, mortisque metu sibi parcere cogit,
Sic teneros animos aliena opprobria saepe
Absterrent vitiis. Ex hoc ego, sanus ab illis,
Perniciem quaecunque ferunt, mediocribus, et quis
Ignoscas, vitiis teneor; fortassis et istinc
Largiter abstulerit longa aetas, liber amicus,
Consilium proprium: neque enim, cum lectulus aut me
Porticus excepit, desum mihi. Rectius hoc est, . . .
Hoc faciens vivam melius. Sic dulcis amicis
Occurram. Hoc quidam non belle: numquid ego illi
Imprudens olim faciam simile? Haec ego mecum
Compressis agito labris; ubi quid datur otî,

119. possim. 123. electis. 124. factum. 132. abstulerint.

Illudo chartis. Hoc est mediocribus illis
Ex vitiis unum: cui si concedere nolis,
Multa poetarum veniet manus, auxilio quae
Sit mihi; nam multo plures sumus ac veluti te
Judaei cogemus in hanc concedere turbam.

SATIRA V.

Egressum magna me excepit Aricia Roma
Hospitio modico; rhetor comes Heliodorus,
Graecorum longe doctissimus. Inde Forum Appi,
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos
Praecinctis unum; minus est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
Indico bellum, coenantes haud animo aequo
Exspectans comites. Jam nox inducere terris
Umbras et coelo diffundere signa parabat.
Tum pueri nautis, pueris convicia nautae
Ingerere: Huc appelle! Trecentos inseris!... Ohe
Jam satis est! Dum aes exigitur, dum mula ligatur,
Tota abit hora. Mali culices ranaeque palustres
Avertunt somnos, absentem ut cantat amicam
Multa prolutus vappa nauta atque viator
Certatim. Tandem fessus dormire viator
Incipit, ac missae pastum retinacula mulae
Nauta piger saxo religat stertitque supinus.

141. veniat; auxilioque.
S. v. 1. accepit. 3. linguae. 6. Nimis. 7. teterrima.

Jamque dies aderat, nil cum procedere lintrem
Sentimus: donec cerebrosus prosilit unus,
Ac mulae nautaeque caput lumbosque saligno
Fuste dolat: quarta vix demum exponimur hora.
Ora manusque tua lavimus, Feronia, lympha.
Millia tum pransi tria repimus, atque subimus
Impositum saxis late candentibus Anxur.
Huc venturus erat Maecenas optimus, atque
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Illinere. Interea Maecenas advenit atque
Cocceius, Capitoque simul Fonteius, ad unguem
Factus homo; Antoni, non ut magis alter, amicus.
Fundos Aufidio Lusco praetore libenter
Linquimus, insani ridentes praemia scribae,
Praetextam et latum clavum prunaeque batillum.
In Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
Postera lux oritur multo gratissima; namque
Plotius et Varius Sinuessae Virgiliusque
Occurrunt, animae, quales neque candidiores
Terra tulit, neque quis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim jucundo sanus amico.
Proxima Campano ponti quae villula, tectum
Praebuit, et parochi, quae debent, ligna salemque.
Hinc muli Capuae clitellas tempore ponunt.
Lusum it Maecenas; dormitum ego Virgiliusque:
Namque pila lippis inimicum et ludere crudis.
Hinc nos Cocceii recipit plenissima villa,
Quae super est Caudi cauponas. Nunc mihi paucis

24. lavimur, *de conj.*

Sarmenti scurrae pugnam Messique Cicirri,
Musa, velim memores, et quo patre natus uterque
Contulerit lites. Messi clarum genus Osci;
Sarmenti domina exstat: ab his majoribus orti
Ad pugnam venere. Prior Sarmentus: Equi te
Esse feri similem, dico. Ridemus, et ipse
Messius: Accipio; caput et movet. O, tua cornu
Ni foret exsecto frons, inquit, quid faceres, cum
Sic mutilus miniteris? At illi foeda cicatrix
Setosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta jocatus,
Pastorem saltaret uti Cyclopa, rogabat:
Nil illi larva aut tragicis opus esse cothurnis.
Multa Cicirrus ad haec: donasset jamne catenam
Ex voto Laribus, quaerebat: scriba quod esset,
Deterius nihilo dominae jus esse. Rogabat
Denique, cur unquam fugisset, cui satis una
Farris libra foret, gracili sic, tamque pusillo?
Prorsus jucunde coenam produximus illam.
Tendimus hinc recta Beneventum, ubi sedulus hospes
Paene macros arsit dum turdos versat in igni:
Nam vaga per veterem dilapso flamma culinam
Vulcano, summum properabat lambere tectum.
Convivas avidos coenam servosque timentes
Tum rapere atque omnes restinguere velle videres.
Incipit ex illo montes Apulia notos
Ostentare mihi, quos torret Atabulus, et quos
Nunquam erepsemus, nisi nos vicina Trivici
Villa recepisset, lacrimoso non sine fumo,
Udos cum foliis ramos urente camino. . . . .
Quatuor hinc rapimur viginti et millia rhedis,
Mansuri oppidulo, quod versu dicere non est,

60. minitaris, *Orellius*. 67. Nullo deterius; Nihilo deterius, *Orellius*.
70. producimus. 72. Paene arsit, macros dum—.

Signis perfacile est. Venit vilissima rerum
Hic aqua; sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator:
Nam Canusî lapidosus; aquae non ditior urna
Qui locus a forti Diomede est conditus olim.
Flentibus hinc Varius discedit moestus amicis.
Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri.
Postera tempestas melior, via pejor, ad usque
Barî moenia piscosi: dehinc Gnatia, lymphis
Iratis exstructa, dedit risusque jocosque,
Dum, flamma sine thura liquescere limine sacro,
Persuadere cupit. Credat Judaeus Apella,
Non ego; namque deos didici securum agere aevum:
Nec, si quid miri faciat natura, deos id
Tristes ex alto coeli demittere tecto.
Brundusium longae finis chartaeque viaeque est.

SATIRA VI.

Non, quia, Maecenas, Lydorum quidquid Etruscos
Incoluit fines, nemo generosior est te,
Nec, quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.
Cum referre negas, quali sit quisque parente
Natus, dum ingenuus, persuades hoc tibi vere,

S. vi. 4. regionibus imperitarunt; imperitarint. 5. acuto.

Ante potestatem Tulli atque ignobile regnum
Multos saepe viros nullis majoribus ortos
Et vixisse probos, amplis et honoribus auctos;
Contra Laevinum, Valeri genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis
Non unquam pretio pluris licuisse, notante
Judice, quo nosti, populo, qui stultus honores
Saepe dat indignis et famae servit ineptus,
Qui stupet in titulis et imaginibus. Quid oportet
Nos facere, a vulgo longe longeque remotos?
Namque esto, populus Laevino mallet honorem,
Quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus:
Vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos gloria curru
Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum fierique tribuno?
Invidia accrevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impediit crus
Pellibus et latum demisit pectore clavum,
Audit continuo: Quis homo hic est? Quo patre natus?
Ut si qui aegrotet quo morbo Barrus, haberi
Ut cupiat formosus, eat quacunque, puellis
Injiciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo:
Sic qui promittit cives, Urbem sibi curae,
Imperium fore et Italiam et delubra deorum,
Quo patre sit natus, num ignota matre inhonestus,
Omnes mortales curare et quaerere cogit.—
Tune, Syri, Damae, aut Dionysi filius, audes
Dejicere e saxo cives aut tradere Cadmo?—

13. pulsus fuit. 15. quem nosti. 18. longe lateque.
25. tribunum. 29. hic, aut quo; hic, et quo. 31. Et cupiat.
35. Italiam, delubra.

At Novius collega gradu post me sedet uno;
Namque est ille, pater quod erat meus.—Hoc tibi Paullus
Et Messala videris? At hic, si plostra ducenta,
Concurrantque foro tria funera, magna sonabit
Cornua quod vincatque tubas; saltem tenet hoc nos.
Nunc ad me redeo libertino patre natum,
Quem rodunt omnes libertino patre natum,
Nunc, quia sum tibi, Maecenas, convictor, at olim,
Quod mihi pareret legio Romana tribuno.
Dissimile hoc illi est: quia non, ut forsit honorem
Jure mihi invideat quivis, ita te quoque amicum,
Praesertim cautum dignos assumere, prava
Ambitione procul. Felicem dicere non hoc
Me possim, casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit; optimus olim
Virgilius, post hunc Varius dixere quid essem.
Ut veni coram, singultim pauca locutus,
Infans namque pudor prohibebat plura profari,
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed, quod eram, narro. Respondes, ut tuus est mos,
Pauca; abeo; et revocas nono post mense jubesque
Esse in amicorum numero. Magnum hoc ego duco,
Quod placui tibi, qui turpi secernis honestum,
Non patre praeclaro, sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
Mendosa est natura, alioqui recta, velut si
Egregio inspersos reprehendas corpore naevos,
Si neque avaritiam neque sordes aut mala lustra
Objiciet vere quisquam mihi, purus et insons,
Ut me collaudem, si et vivo carus amicis;

47. quia sim. 49. forsan. 53. possum. 66, alioquin. 67. reprendas. 68. ac mala; nec mala.

Causa fuit pater his, qui macro pauper agello
Noluit in Flavî ludum me mittere, magni
Quo pueri magnis e centurionibus orti,
Laevo suspensi loculos tabulamque lacerto,
Ibant octonis referentes Idibus aera;
Sed puerum est ausus Romam portare docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,
In magno ut populo, si qui vidisset, avita
Ex re praeberi sumptus mihi crederet illos.
Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? pudicum,
Qui primus virtutis honos servavit ab omni
Non solum facto, verum opprobrio quoque turpi;
Nec timuit, sibi ne vitio quis verteret, olim
Si praeco parvas aut, ut fuit ipse, coactor
Mercedes sequerer; neque ego essem questus; at hoc nunc
Laus illi debetur et a me gratia major.
Nil me poeniteat sanum patris hujus; eoque
Non, ut magna dolo factum negat esse suo pars,
Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio; nam si natura juberet
A certis annis aevum remeare peractum,
Atque alios legere, ad fastum quoscunque parentes
Optaret sibi quisque; meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortasse tuo, quod
Nollem onus, haud unquam solitus, portare molestum.
Nam mihi continuo major quaerenda foret res,
Atque salutandi plures, ducendus et unus
Et comes alter, uti ne solus rusve peregreve

79. si quis. 87. ad hoc; ob hoc. 102. peregre aut.

Exirem: plures calones atque caballi
Pascendi, ducenda petorrita. Nunc mihi curto
Ire licet mulo vel, si libet, usque Tarentum,
Mantica cui lumbos onere ulceret atque eques armos;
Objiciet nemo sordes mihi, quas tibi, Tilli,
Cum Tiburte via praetorem quinque sequuntur
Te pueri, lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praeclare senator,
Millibus atque aliis vivo. Quacunque libido est,
Incedo solus; percontor quanti olus ac far:
Fallacem Circum vespertinumque pererro
Saepe forum; adsisto divinis; inde domum me
Ad porri et ciceris refero laganique catinum;
Coena ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet; adstat echinus
Vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo; post hanc vagor; aut ego, lecto
Aut scripto, quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique;
His me consolor victurum suavius, ac si
Quaestor avus pater atque meus patruusque fuisset.

111. Multis atque aliis, *de conj.* 126. fugio rabiosi tempora signi.
130. victurus. 131. fuissent.

SATIRA VII.

Proscripti Regis Rupili pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas;
Durus homo atque odio qui posset vincere Regem,
Confidens tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
Convenit;—hoc etenim sunt omnes jure molesti,
Quo fortes, quibus adversum bellum incidit; inter
Hectora Priamiden animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors,
Non aliam ob causam, nisi quod virtus in utroque
Summa fuit; duo si discordia vexet inertes,
Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior, ultro
Muneribus missis—, Bruto praetore tenente
Ditem Asiam, Rupili et Persi par pugnat, uti non
Compositum melius cum Bitho Bacchius. In jus
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu; laudat Brutum laudatque cohortem:
Solem Asiae Brutum appellat, stellasque salubres
Appellat comites, excepto Rege; canem illum,
Invisum agricolis sidus, venisse. Ruebat
Flumen ut hibernum, fertur quo rara securis.
Tum Praenestinus salso multoque fluenti

S. vii. 7. Confidens, tumidus, adeo—. 15. vexat; verset. 28. multumque.

Expressa arbusto regerit convicia, durus
Vindemiator et invictus, cui saepe viator
Cessisset, magna compellans voce cuculum.
At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: Per magnos, Brute, deos te
Oro! qui reges consueris tollere, cur non
Hunc Regem jugulas? Operum hoc, mihi crede, tuorum est.

SATIRA VIII.

Olim truncus eram ficulnus, inutile lignum,
Cum faber, incertus scamnum faceretne Priapum,
Maluit esse deum. Deus inde ego, furum aviumque
Maxima formido: nam fures dextra coercet
Obscoenoque ruber porrectus ab inguine palus:
Ast importunas volucres in vertice arundo
Terret fixa vetatque novis considere in hortis.
Huc prius angustis ejecta cadavera cellis
Conservus vili portanda locabat in arca.
Hoc miserae plebi stabat commune sepulcrum,
Pantolabo scurrae Nomentanoque nepoti.
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat, heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus, atque
Aggere in aprico spatiari, quo modo tristes
Albis informem spectabant ossibus agrum;
Cum mihi non tantum furesque feraeque suetae

31. cucullum. 34. consuesti. S. viii. 7. fissa, *de conj.*

Hunc vexare locum, curae sunt atque labori,
Quantum carminibus quae versant atque venenis
Humanos animos: has nullo perdere possum
Nec prohibere modo, simul ac vaga luna decorum
Protulit os, quin ossa legant herbasque nocentes.
Vidi egomet nigra succinctam vadere palla
Canidiam pedibus nudis passoque capillo,
Cum Sagana majore ululantem; pallor utrasque
Fecerat horrendas adspectu. Scalpere terram
Unguibus et pullam divellere mordicus agnam
Coeperunt; cruor in fossam confusus, ut inde
Manes elicerent animas responsa daturas.
Lanea et effigies erat, altera cerea; major
Lanea, quae poenis compesceret inferiorem.
Cerea suppliciter stabat, servilibus ut quae
Jam peritura modis. Hecaten vocat altera, saevam
Altera Tisiphonen. Serpentes atque videres
Infernas errare canes, lunamque rubentem,
Ne foret his testis, post magna latere sepulchra.
Mentior at si quid, merdis caput inquinet albis
Corvorum atque in me veniat mictum atque cacatum
Julius et fragilis Pediatia furque Voranus.
Singula quid memorem? quo pacto alterna loquentes
Umbrae cum Sagana resonarent triste et acutum,
Utque lupi barbam variae cum dente colubrae
Abdiderint furtim terris, et imagine cerea
Largior arserit ignis, et ut non testis inultus
Horruerim voces Furiarum et facta duarum.
Nam, displosa sonat quantum vesica, pepedi,
Diffissa nate ficus; at illae currere in urbem.
Canidiae dentes, altum Saganae caliendrum

25. utramque, *de conj.* 41. resonarint, *de conj.*
45. Obruerim.

Excidere atque herbas atque incantata lacertis
Vincula, cum magno risuque jocoque videres.

SATIRA IX.

Ibam forte Via sacra, sicut meus est mos,
Nescio quid meditans nugarum, totus in illis;
Accurrit quidam notus mihi nomine tantum,
Arreptaque manu: Quid agis, dulcissime rerum?—
Suaviter, ut nunc est, inquam, et cupio omnia, quae vis.
Cum assectaretur: Num quid vis? occupo. At ille:
Noris nos, inquit; docti sumus. Hic ego, Pluris
Hoc, inquam, mihi eris. Misere discedere quaerens,
Ire modo ocius, interdum consistere, in aurem
Dicere nescio quid puero, cum sudor ad imos
Manaret talos. O te, Bolane, cerebri
Felicem! aiebam tacitus, cum quidlibet ille
Garriret, vicos, urbem laudaret. Ut illi
Nil respondebam, Misere cupis, inquit, abire:
Jamdudum video; sed nil agis; usque tenebo;
Persequar hinc, quo nunc iter est tibi.—Nil opus est te
Circumagi: quendam volo visere non tibi notum;
Trans Tiberim longe cubat is, prope Caesaris hortos.—
Nil habeo quod agam, et non sum piger; usque sequar te.
Demitto auriculas, ut iniquae mentis asellus,
Cum gravius dorso subiit onus. Incipit ille:
Si bene me novi, non Viscum pluris amicum,

S. ix. 3. Occurrit. 4. Quid agis, dulcissime, rerum?
16. Prosequar.—*Distinguunt alii:* Persequar hinc. Quo nunc iter est tibi?—*alii:* Persequar. Hinc quo—tibi?

Non Varium facies: nam quis me scribere plures,
Aut citius possit versus? quis membra movere
Mollius? invideat quod et Hermogenes, ego canto.
Interpellandi locus hic erat: Est tibi mater,
Cognati, quis te salvo est opus?—Haud mihi quisquam:
Omnes composui.—Felices! Nunc ego resto.
Confice: namque instat fatum mihi triste, Sabella
Quod puero cecinit divina mota anus urna:
Hunc neque dira venena nec hosticus auferet ensis,
Nec laterum dolor aut tussis, nec tarda podagra;
Garrulus hunc quando consumet cunque: loquaces,
Si sapiat, vitet, simul atque adoleverit aetas.
Ventum erat ad Vestae, quarta jam parte diei
Praeterita; et casu tunc respondere vadato
Debebat; quod ni fecisset, perdere litem.
Si me amas, inquit, paullum hic ades.—Interream, si
Aut valeo stare aut novi civilia jura;
Et propero quo scis.—Dubius sum, quid faciam, inquit,
Tene relinquam an rem.—Me, sodes.—Non faciam, ille,
Et praecedere coepit; ego, ut contendere durum
Cum victore, sequor.—Maecenas quomodo tecum?
Hinc repetit; paucorum hominum et mentis bene sanae;
Nemo dexterius fortuna est usus. Haberes
Magnum adjutorem, posset qui ferre secundas,
Hunc hominem velles si tradere: dispeream, ni
Summosses omnes.—Non isto vivimus illic,
Quo tu rere, modo: domus hac nec purior ulla est
Nec magis his aliena malis; nil mi officit unquam,
Ditior hic aut est quia doctior; est locus uni-
Cuique suus.—Magnum narras, vix credibile!—Atqui
Sic habet.—Accendis, quare cupiam magis illi
Proximus esse.—Velis tantummodo; quae tua virtus,

36. vadatus. 38. huc. 48. vivitur. 50. nil mi officit, inquam.

Expugnabis; et est qui vinci possit, eoque
Difficiles aditus primos habet.—Haud mihi deero:
Muneribus servos corrumpam: non, hodie si
Exclusus fuero, desistam; tempora quaeram:
Occurram in triviis; deducam! Nil sine magno
Vita labore dedit mortalibus.—Haec dum agit, ecce
Fuscus Aristius occurrit, mihi carus, et illum
Qui pulchre nosset. Consistimus. Unde venis? et,
Quo tendis? rogat et respondet. Vellere coepi,
Et prensare manu lentissima brachia, nutans,
Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare; meum jecur urere bilis.—
Certe nescio quid secreto velle loqui te
Aiebas mecum.—Memini bene, sed meliore
Tempore dicam: hodie tricesima sabbata: vin' tu
Curtis Judaeis oppedere?—Nulla mihi, inquam,
Religio est.—At mi: sum paullo infirmior, unus
Multorum. Ignosces; alias loquar.—Hunccine solem
Tam nigrum surrexe mihi! Fugit improbus ac me
Sub cultro linquit. Casu venit obvius illi
Adversarius, et: Quo tu, turpissime? magna
Inclamat voce: et: Licet antestari? Ego vero
Oppono auriculam: rapit in jus; clamor utrinque,
Undique concursus. Sic me servavit Apollo.

60. dum ait. 64. Pressare. 69. vis tu. 76. Exclamat. 77. Appono.

SATIRA X.

Lucili, quam sis mendosus, teste Catone,
Defensore tuo, pervincam, qui male factos
Emendare parat versus; hoc lenius ille,
Est quo vir melior, longe subtilior illo,
Qui multum puer et loris et funibus udis
Exhortatus, ut esset opem qui ferre poetis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut redeam illuc:
Nempe incomposito dixi pede currere versus
Lucili. Quis tam Lucili fautor inepte est,
Ut non hoc fateatur? At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.
Nec tamen hoc tribuens, dederim quoque cetera; nam sic
Et Laberi mimos, ut pulchra poëmata, mirer.
Ergo non satis est, risu diducere rictum
Auditoris;—et est quaedam tamen hic quoque virtus:—
Est brevitate opus, ut currat sententia, neu se
Impediat verbis lassas onerantibus aures;
Et sermone opus est modo tristi, saepe jocoso,
Defendente vicem modo rhetoris atque poëtae,
Interdum urbani, parcentis viribus atque
Extenuantis eas consulto. Ridiculum acri
Fortius et melius magnas plerumque secat res.
Illi, scripta quibus comoedia prisca viris est,
Hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes unquam legit, neque simius iste,
Nil praeter Calvum et doctus cantare Catullum.—
At magnum fecit, quod verbis Graeca Latinis
Miscuit.—O seri studiorum! quine putetis
Difficile et mirum, Rhodio quod Pitholeonti

Contigit?—At sermo, lingua concinnus utraque,
Suavior, ut Chio nota si commixta Falerni est.—
Cum versus facias, te ipsum percontor, an et cum
Dura tibi peragenda rei sit causa Petilli?
Scilicet oblitus patriaeque patrisque, Latine
Cum Pedius causas exsudet Poplicola atque
Corvinus, patriis intermiscere petita
Verba foris malis, Canusini more bilinguis?
Atqui ego cum Graecos facerem, natus mare citra,
Versiculos, vetuit me tali voce Quirinus,
Post mediam noctem visus, cum somnia vera:
In silvam non ligna feras insanius, ac si
Magnas Graecorum malis implere catervas.
Turgidus Alpinus jugulat dum Memnona, dumque
Defingit Rheni luteum caput, haec ego ludo,
Quae neque in aede sonent certantia, judice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes Davoque Chremeta
Eludente senem comis garrire libellos,
Unus vivorum, Fundani; Pollio regum
Facta canit, pede ter percusso; forte epos acer,
Ut nemo, Varius ducit; molle atque facetum
Virgilio annuerunt gaudentes rure Camenae.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi, fluere hunc lutulentum, saepe ferentem
Plura quidem tollenda relinquendis.—Age, quaeso,
Tu nihil in magno doctus reprehendis Homero?
Nil comis tragici mutat Lucilius Atti,

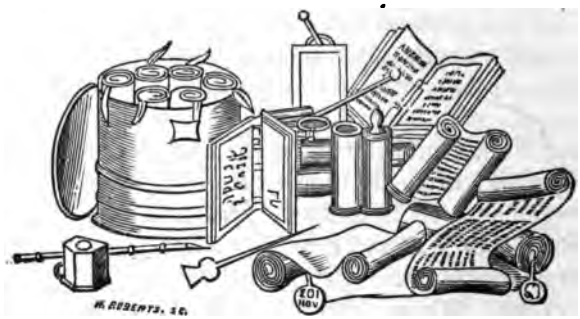
S. x. 27. patrisque Latini. 31. Atque, *Orellius.* 37. Diffingit. 45. annuerant; annuerint.

Non ridet versus Enni gravitate minores,
Cum de se loquitur, non ut majore reprensis?
Quid vetat et nosmet Lucili scripta legentes
Quaerere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntes
Mollius, ac si quis, pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos
Ante cibum versus, totidem coenatus; Etrusci
Quale fuit Cassi rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Ambustum propriis. Fuerit Lucilius, inquam,
Comis et urbanus, fuerit limatior idem,
Quam rudis et Graecis intacti carminis auctor,
Quamque poetarum seniorum turba; sed ille,
Si foret hoc nostrum fato dilatus in aevum,
Detereret sibi multa, recideret omne, quod ultra
Perfectum traheretur, et in versu faciendo
Saepe caput scaberet, vivos et roderet ungues.
Saepe stilum vertas, iterum quae digna legi sint,
Scripturus; neque, te ut miretur turba, labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis?
Non ego; nam satis est, equitem mihi plaudere, ut audax,
Contemptis aliis, explosa Arbuscula dixit.
Men' moveat cimex Pantilius, aut cruciet, quod
Vellicet absentem Demetrius, aut quod ineptus
Fannius Hermogenis laedat conviva Tigelli?
Plotius et Varius, Maecenas Virgiliusque,
Valgius, et probet haec Octavius optimus, atque
Fuscus, et haec utinam Viscorum laudet uterque!
Ambitione relegata, te dicere possum,
Pollio, te, Messala, tuo cum fratre, simulque

68. delatus; dilapsus; delapsus. 78. crucier.

Vos, Bibuli et Servi, simul his te, candide Furni,
Complures alios, doctos ego quos et amicos
Prudens praetereo; quibus haec, sunt qualiacunque,
Arridere velim, doliturus, si placeant spe
Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

86. Bibulo, *Orellius.* 88. sint.



—"Calamum, et chartas, et scrinia"—
EPIST. 2, 1, 111.

Q. HORATII FLACCI

SATIRARUM

LIBER SECUNDUS.

SATIRA I.

Sunt, quibus in satira videor nimis acer et ultra
Legem tendere opus; sine nervis altera, quidquid
Composui, pars esse putat similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, praescribe.—Quiescas.—Ne faciam, inquis,
Omnino versus?—Aio.—Peream male, si non
Optimum erat: verum nequeo dormire.—Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut, si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
Praemia laturus.—Cupidum, pater optime, vires
Deficiunt: neque enim quivis horrentia pilis
Agmina nec fracta pereuntes cuspide Gallos
Aut labentis equo describat vulnera Parthi.—

S. i. 1. videar. 2. intendere. 10. capit. 15. describit; describet.

Attamen et justum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius.—Haud mihi deero,
Cum res ipsa feret. Nisi dextro tempore, Flacci
Verba per attentam non ibunt Caesaris aurem,
Cui male si palpere, recalcitrat undique tutus.—
Quanto rectius hoc, quam tristi laedere versu
Pantolabum scurram Nomentanumque nepotem,
Cum sibi quisque timet, quanquam est intactus, et odit.—
Quid faciam? Saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis;
Castor gaudet equis; ovo prognatus eodem
Pugnis: quot capitum vivunt, totidem studiorum
Millia. Me pedibus delectat claudere verba
Lucilî ritu, nostrum melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris, neque, si male cesserat, unquam
Decurrens alio, neque si bene: quo fit, ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Apulus, anceps:—
Nam Venusinus arat finem sub utrumque colonus,
Missus ad hoc pulsis, vetus est ut fama, Sabellis,
Quo ne per vacuum Romano incurreret hostis,
Sive quod Apula gens seu quod Lucania bellum
Incuteret violenta. Sed hic stilus haud petet ultro
Quemquam animantem, et me veluti custodiet ensis
Vagina tectus; quem cur destringere coner,
Tutus ab infestis latronibus? O pater et rex
Jupiter, ut pereat positum rubigine telum,
Nec quisquam noceat cupido mihi pacis! At ille,
Qui me commorit,—melius non tangere, clamo—
Flebit et insignis tota cantabitur urbe.

20. recalcitret. 24. ut simul. 31. si male gesserat.
39. petit. 45. commordit.

Cervius iratus leges minitatur et urnam,
Canidia Albuti, quibus est inimica, venenum,
Grande malum Turius, si quid se judice certes.
Ut, quo quisque valet, suspectos terreat, utque
Imperet hoc natura potens, sic collige mecum:
Dente lupus, cornu taurus petit: unde, nisi intus
Monstratum? Scaevae vivacem crede nepoti
Matrem, nil faciet sceleris pia dextera; mirum,
Ut neque calce lupus quemquam, neque dente petit bos;
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam: seu me tranquilla senectus
Exspectat, seu mors atris circumvolat alis,
Dives, inops, Romae, seu fors ita jusserit, exsul,
Quisquis erit vitae, scribam, color.—O puer, ut sis
Vitalis, metuo, et majorum ne quis amicus
Frigore te feriat.—Quid? cum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis; num Laelius aut qui
Duxit ab oppressa meritum Carthagine nomen,
Ingenio offensi aut laeso doluere Metello
Famosisque Lupo cooperto versibus? Atqui
Primores populi arripuit populumque tributim,
Scilicet uni aequus virtuti atque ejus amicis.
Quin ubi se a vulgo et scena in secreta remorant
Virtus Scipiadae et mitis sapientia Laeli,
Nugari cum illo et discincti ludere, donec
Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucili censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quaerens illidere dentem,
Offendet solido, nisi quid tu, docte Trebati,

49. si quis—certet. 65. et qui.

Dissentis.—Equidem nihil hinc diffindere possum;
Sed tamen, ut monitus caveas, ne forte negoti
Incutiat tibi quid sanctarum inscitia legum;
Si mala condiderit in quem quis carmina, jus est
Judiciumque.—Esto, si quis mala: sed bona si quis
Judice condiderit laudatus Caesare? si quis
Opprobriis dignum latraverit, integer ipse?—
Solventur risu tabulae, tu missus abibis.

SATIRA II.

Quae virtus, et quanta, boni, sit vivere parvo,—
Nec meus hic sermo est, sed quae praecepit Ofellus
Rusticus, abnormis sapiens crassaque Minerva—
Discite, non inter lances mensasque nitentes,
Cum stupet insanis acies fulgoribus, et cum
Acclinis falsis animus meliora recusat;
Verum hic impransi mecum disquirite. Cur hoc?
Dicam, si potero. Male verum examinat omnis
Corruptus judex. Leporem sectatus equove
Lassus ab indomito, vel, si Romana fatigat
Militia assuetum graecari, seu pila velox,
Molliter austerum studio fallente laborem,
Seu te discus agit, pete cedentem aëra disco:
Cum labor extuderit fastidia, siccus, inanis
Sperne cibum vilem; nisi Hymettia mella Falerno

79. hic; diffidere; diffingere; defringere. 84. laudatur.
85. laceraverit.
S. ii. 1. bonis. 2. quem; Ofella, *Orellius.*
3. abnormi. 14. expulerit; extulerit.

Ne biberis diluta. Foris est promus, et atrum
Defendens pisces hiemat mare: cum sale panis
Latrantem stomachum bene leniet. Unde putas aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando: pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina juvare lagois.
Vix tamen eripiam, posito pavone velis quin
Hoc potius, quam gallina tergere palatum,
Corruptus vanis rerum, quia veneat auro
Rara avis et picta pandat spectacula cauda:
Tanquam ad rem attineat quidquam. Num vesceris ista,
Quam laudas, pluma? cocto num adest honor idem?
Carne tamen quamvis distat, nil hac magis illa,
Imparibus formis deceptum te patet. Esto:
Unde datum sentis, lupus hic Tiberinus an alto
Captus hiet, pontesne inter jactatus an amnis
Ostia sub Tusci? Laudas, insane, trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video: quo pertinet ergo,
Proceros odisse lupos? Quia scilicet illis
Majorem natura modum dedit, his breve pondus.
Jejunus raro stomachus vulgaria temnit.
Porrectum magno magnum spectare catino
Vellem, ait Harpyiis gula digna rapacibus. At vos,
Praesentes Austri, coquite horum obsonia! Quanquam
Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, cum rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pauperies epulis regum: nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem

29, 30. Carne tamen quamvis distat nil, hac magis illam
Imparibus formis deceptum te petere! Esto: *Orellius.*

Galloni praeconis erat acipensere mensa
Infamis. Quid? tunc rhombos minus aequora alebant?
Tutus erat rhombus tutoque ciconia nido,
Donec vos auctor docuit praetorius. Ergo
Si quis nunc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit, Ofello
Judice: nam frustra vitium vitaveris illud,
Si te alio pravum detorseris. Avidienus,
Cui Canis ex vero dictum cognomen adhaeret,
Quinquennes oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum, et,
Cujus odorem olei nequeas perferre,—licebit
Ille repotia, natales aliosve dierum
Festos albatus celebret—cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur, et horum
Utrum imitabitur? Hac urget lupus, hac canis, aiunt.
Mundus erit, qua non offendat sordibus atque
In neutram partem cultus miser. Hic neque servis,
Albuti senis exemplo, dum munia didit,
Saevus erit, nec sic, ut simplex Naevius, unctam
Convivis praebebit aquam: vitium hoc quoque magnum.
Accipe nunc, victus tenuis quae quantaque secum
Afferat. Inprimis valeas bene: nam, variae res
Ut noceant homini, credas, memor illius escae,
Quae simplex olim tibi sederit; at simul assis
Miscueris elixa, simul conchylia turdis,
Dulcia se in bilem vertent stomachoque tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum

48. aequor alebat. 56. ductum. 58. diffundere. 64. angit. 65. qui; offendit; offendet.

Hesternis vitiis animum quoque praegravat una,
Atque affigit humo divinae particulam aurae.
Alter, ubi dicto citius curata sopori
Membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus, ubique
Accedent anni, et tractari mollius aetas
Imbecilla volet; tibi quidnam accedet ad istam,
Quam puer et validus praesumis, mollitiem, seu
Dura valetudo inciderit seu tarda senectus?
Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat; sed, credo, hac mente, quod hospes
Tardius adveniens vitiatum commodius, quam
Integrum edax dominus consumeret. Hos utinam inter
Heroas natum tellus me prima tulisset!
Das aliquid famae, quae carmine gratior aurem
Occupat humanam: grandes rhombi patinaeque
Grande ferunt una cum damno dedecus; adde
Iratum patruum, vicinos, te tibi iniquum,
Et frustra mortis cupidum, cum deerit egenti
As, laquei pretium. Jure, inquit, Trausius istis
Jurgatur verbis: ego vectigalia magna
Divitiasque habeo tribus amplas regibus. Ergo,
Quod superat, non est melius quo insumere possis?
Cur eget indignus quisquam, te divite? quare
Templa ruunt antiqua deûm? cur, improbe, carae
Non aliquid patriae tanto emetiris acervo?
Uni nimirum recte tibi semper erunt res?
O magnus posthac inimicis risus! Uterne
Ad casus dubios fidet sibi certius? hic, qui

79. affligit. 95. Occupet, *Orellius.* 99. Aes; inquis.
106. rectae; tibi recte.

Pluribus adsuerit mentem corpusque superbum,
An qui, contentus parvo metuensque futuri,
In pace, ut sapiens, aptarit idonea bello?—
Quo magis his credas, puer hunc ego parvus Ofellum
Integris opibus novi non latius usum,
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
Non ego, narrantem, temere edi luce profesta
Quidquam praeter olus fumosae cum pede pernae.
At mihi seu longum post tempus venerat hospes,
Sive operum vacuo gratus conviva per imbrem
Vicinus, bene erat, non piscibus urbe petitis,
Sed pullo atque hoedo; tum pensilis uva secundas
Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat, culpa potare magistra,
Ac venerata Ceres, ita culmo surgeret alto,
Explicuit vino contractae seria frontis.
Saeviat atque novos moveat fortuna tumultus.
Quantum hinc imminuet? quanto aut ego parcius aut vos,
O pueri, nituistis, ut huc novus incola venit?
Nam propriae telluris herum natura neque illum,
Nec me nec quemquam statuit: nos expulit ille;
Illum aut nequities aut vafri inscitia juris,
Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofelli
Dictus, erit nulli proprius, sed cedet in usum
Nunc mihi, nunc alii. Quocirca vivite fortes,
Fortiaque adversis opponite pectora rebus.

113. lautius; laetius, *de conj.* 118. Ac, *Orellius.* 128. vix *e.* 129. proprie. 133. Ofellae, *Orellius.* 134. Dictus erat,.

SATIRA III.

Sic raro scribis, ut toto non quater anno
Membranam poscas, scriptorum quaeque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? At ipsis
Saturnalibus huc fugisti. Sobrius ergo
Dic aliquid dignum promissis. Incipe. Nil est.
Culpantur frustra calami, immeritusque laborat
Iratis natus paries dis atque poetis.
Atqui vultus erat multa et praeclara minantis,
Si vacuum tepido cepisset villula tecto.
Quorsum pertinuit stipare Platona Menandro,
Eupolin, Archilochum, comites educere tantos?
Invidiam placare paras, virtute relicta?
Contemnere, miser! Vitanda est improba Siren
Desidia, aut, quidquid vita meliore parasti,
Ponendum aequo animo.—Di te, Damasippe, deaeque
Verum ob consilium donent tonsore! Sed unde
Tam bene me nosti?—Postquam omnis res mea Janum
Ad medium fracta est, aliena negotia curo,
Excussus propriis. Olim nam quaerere amabam,
Quo vafer ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset;
Callidus huic signo ponebam millia centum:
Hortos egregiasque domos mercarier unus
Cum lucro noram; unde frequentia Mercuriale
Imposuere mihi cognomen compita.—Novi,
Et miror morbi purgatum te illius.—Atqui
Emovit veterem mire novus, ut solet, in cor

S. iii. 1–4. Si raro scribes— —quid fiet? 4. Ab ipsis.
5. fugisti sobrius. Ergo—. 12. Eupolin Archilocho—.

Trajecto lateris miseri capitisve dolore,
Ut lethargicus hic, cum fit pugil et medicum urget.—
Dum ne quid simile huic, esto ut libet.—O bone, ne te
Frustrere: insanis et tu stultique prope omnes,
Si quid Stertinius veri crepat, unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solatus jussit sapientem pascere barbam
Atque a Fabricio non tristem ponte reverti.
Nam, male re gesta, cum vellem mittere operto
Me capite in flumen, dexter stetit et, Cave faxis
Te quidquam indignum; Pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi.
Primum nam inquiram, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia et quemcunque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Autumat. Haec populos, haec magnos formula reges,
Excepto sapiente, tenet. Nunc accipe, quare
Desipiant omnes aeque ac tu, qui tibi nomen
Insano posuere. Velut silvis, ubi passim
Palantes error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit, unus utrique
Error, sed variis illudit partibus; hoc te
Crede modo insanum, nihilo ut sapientior ille,
Qui te deridet, caudam trahat. Est genus unum
Stultitiae nihilum metuenda timentis, ut ignes,
Ut rupes fluviosque in campo obstare queratur;
Alterum et huic varum et nihilo sapientius ignes
Per medios fluviosque ruentis: clamet amica,
Mater, honesta soror cum cognatis, pater, uxor:
Hic fossa est ingens, hic rupes maxima; serva!

33. veram. 39. urget. 48. Insani. 50. utrisque. 56. varium. 57, 58. clamet amica Mater—.

Non magis audierit, quam Fufius ebrius olim,
Cum Ilionam edormit, Catienis mille ducentis:
Mater, te appello, clamantibus. Huic ego vulgus
Errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo:
Integer est mentis Damasippi creditor. Esto.
Accipe, quod nunquam reddas mihi, si tibi dicam
Tune insanus eris, si acceperis? an magis excors,
Rejecta praeda, quam praesens Mercurius fert?
Scribe decem a Nerio—non est satis, adde Cicutae
Nodosi tabulas centum, mille adde catenas:
Effugiet tamen haec sceleratus vincula Proteus.
Cum rapies in jus malis ridentem alienis,
Fiet aper, modo avis, modo saxum, et, cum volet, arbor.
Si male rem gerere insani est, contra bene, sani;
Putidius multo cerebrum est, mihi crede, Perilli
Dictantis, quod tu nunquam rescribere possis.
Audire atque togam jubeo componere, quisquis
Ambitione mala aut argenti pallet amore,
Quisquis luxuria tristive superstitione
Aut alio mentis morbo calet; huc propius me,
Dum doceo insanire omnes, vos ordine adite.
Danda est hellebori multo pars maxima avaris;
Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberi summam incidere sepulcro:
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria atque epulum arbitrio Arri;
Frumenti quantum metit Africa.—Sive ego prave
Seu recte, hoc volui: ne sis patruus mihi. Credo
Hoc Staberi prudentem animum vidisse.—Quid ergo
Sensit, cum summam patrimoni insculpere saxo
Heredes voluit?—Quoad vixit, credidit ingens
Pauperiem vitium et cavit nihil acrius, ut, si

Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior: omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent; quas qui construxerit, ille
Clarus erit, fortis, justus.—Sapiensne?—Etiam, et rex
Et quidquid volet. Hoc, veluti virtute paratum,
Speravit magnae laudi fore. Quid simile isti
Graecus Aristippus, qui servos projicere aurum
In media jussit Libya, quia tardius irent
Propter onus segnes? Uter est insanior horum?
Nil agit exemplum, litem quod lite resolvit.
Si quis emat citharas, emptas comportet in unum,
Nec studio citharae nec Musae deditus ulli;
Si scalpra et formas non sutor, nautica vela
Aversus mercaturis, delirus et amens
Undique dicatur merito. Qui discrepat istis,
Qui nummos aurumque recondit, nescius uti
Compositis metuensque velut contingere sacrum?
Si quis ad ingentem frumenti semper acervum
Porrectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius foliis parcus vescatur amaris:
Si positis intus Chii veterisque Falerni
Mille cadis, nihil est, tercentum millibus, acre
Potet acetum; age, si et stramentis incubet, unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, putrescat in arca;
Nimirum insanus paucis videatur, eo quod
Maxima pars hominum morbo jactatur eodem.
Filius aut etiam haec libertus ut ebibat heres,
Dis inimice senex, custodis? Ne tibi desit?
Quantulum enim summae curtabit quisque dierum,

93. periret. 96. contraxerit.

Ungere si caules oleo meliore caputque
Coeperis impexa foedum porrigine? Quare,
Si quidvis satis est, perjuras, surripis, aufers
Undique? Tun' sanus? Populum si caedere saxis
Incipias servosque tuos, quos aere pararis,
Insanum te omnes pueri clamentque puellae:
Cum laqueo uxorem interimis matremque veneno,
Incolumi capite es? Quid enim? Neque tu hoc facis
Argis,
Nec ferro ut demens genitricem occidis Orestes.
An tu reris eum occisa insanisse parente,
Ac non ante malis dementem actum Furiis, quam
In matris jugulo ferrum tepefecit acutum?
Quin, ex quo est habitus male tutae mentis Orestes,
Nil sane fecit, quod tu reprehendere possis:
Non Pyladen ferro violare aususve sororem est
Electram: tantum maledicit utrique vocando
Hanc Furiam, hunc aliud, jussit quod splendida bilis.
Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus
Campana solitus trulla, vappamque profestis,
Quondam lethargo grandi est oppressus, ut heres
Jam circum loculos et claves laetus ovansque
Curreret. Hunc medicus multum celer atque fidelis
Excitat hoc pacto: mensam poni jubet atque
Effundi saccos nummorum, accedere plures
Ad numerandum; hominem sic erigit; addit et illud:
Ni tua custodis, avidus jam haec auferet heres.—
Men' vivo?—Ut vivas igitur, vigila: hoc age.—Quid vis?—
Deficient inopem venae te, ni cibus atque
Ingens accedit stomacho fultura ruenti.

127. pejuras. 129. servosve, tuo quos—, *de conj.*
132. Quidni? neque enim tu—.

Tu cessas? Agedum, sumè hoc ptisanarium oryzae!—
Quanti emptae?—Parvo.—Quanti ergo?—Octussibus.—
Eheu!
Quid refert, morbo an furtis pereamve rapinis?—
Quisnam igitur sanus?—Qui non stultus.—Quid avarus?—
Stultus et insanus.—Quid, si quis non sit avarus,
Continuo sanus?—Minime.—Cur, Stoice?—Dicam.
Non est cardiacus—Craterum dixisse putato—
Hic aeger: recte est igitur surgetque? Negabit,
Quod latus aut renes morbo tentantur acuto.
Non est perjurus neque sordidus; immolet aequis
Hic porcum Laribus; verum ambitiosus et audax;
Naviget Anticyram. Quid enim differt, barathrone
Dones quidquid habes, an nunquam utare paratis?
Servius Oppidius Canusi duo praedia, dives
Antiquo censu, natis divisse duobus
Fertur et hoc moriens pueris dixisse vocatis
Ad lectum: Postquam te talos, Aule, nucesque
Ferre sinu laxo, donare et ludere vidi,
Te, Tiberi, numerare, cavis abscondere tristem:
Extimui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutam.
Quare, per divos oratus uterque Penates,
Tu cave, ne minuas; tu, ne majus facias id,
Quod satis esse putat pater et natura coercet.
Praeterea ne vos titillet gloria, jure-
Jurando obstringam ambo: uter aedilis fueritve
Vestrûm praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
Latus ut in Circo spatiere et aëneus ut stes,

163. temptentur; tententur. 166. balatroni.
183. aut aeneus.

Nudus agris, nudus nummis, insane, paternis;
Scilicet ut plausus, quos fert Agrippa, feras tu,
Astuta ingenuum vulpes imitata leonem.—
Ne quis humasse velit Ajacem, Atrida, vetas cur?—
Rex sum.—Nil ultra quaero plebeius. Et aequam
Rem imperito: ac, si cui videor non justus, inulto
Dicere, quod sentit, permitto.—Maxime regum,
Di tibi dent capta classem deducere Troja!
Ergo consulere et mox respondere licebit?—
Consule.—Cur Ajax, heros ab Achille secundus,
Putescit, toties servatis clarus Achivis,
Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot juvenes patrio caruere sepulcro?—
Mille ovium insanus morti dedit, inclytum Ulixen
Et Menelaum una mecum se occidere clamans.—
Tu, cum pro vitula statuis dulcem Aulide natam
Ante aras, spargisque mola caput, improbe, salsa,
Rectum animi servas?—Quorsum?—Insanus quid enim
Ajax
Fecit, cum stravit ferro pecus? Abstinuit vim
Uxore et gnato; mala multa precatus Atridis,
Non ille aut Teucrum aut ipsum violavit Ulixen.—
Verum ego, ut haerentes adverso litore naves
Eriperem, prudens placavi sanguine divos.—
Nempe tuo, furiose.—Meo, sed non furiosus.—
Qui species alias veris scelerisque tumultu
Permixtas capiet, commotus habebitur, atque
Stultitiane erret, nihilum distabit, an ira.
Ajax cum immeritos occidit, desipit, agnos;
Cum prudens scelus ob titulos admittis inanes,
Stas animo et purum est vitio tibi, cum tumidum est, cor?

191. reducere. 194. Putrescit.
201. Quorsum insanus? quid enim—. 208. veri vero.
211. immeritos cum, *Orellius.*

Si quis lectica nitidam gestare amet agnam,
Huic vestem ut gnatae paret, ancillas paret, aurum,
Rufam aut Pusillam appellet, fortique marito
Destinet uxorem; interdicto huic omne adimat jus
Praetor, et ad sanos abeat tutela propinquos.
Quid? si quis gnatam pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo ubi prava
Stultitia, hic summa est insania; qui sceleratus,
Et furiosus erit; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.
Nunc age luxuriam et Nomentanum arripe mecum:
Vincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimoni mille talenta,
Edicit, piscator uti, pomarius, auceps,
Unguentarius ac Tusci turba impia vici,
Cum scurris fartor, cum Velabro omne macellum
Manc domum veniant. Quid tum? Venere frequentes.
Verba facit leno: Quidquid mihi, quidquid et horum
Cuique domi est, id crede tuum, et vel nunc pete vel cras.
Accipe, quid contra juvenis responderit aequus:
In nive Lucana dormis ocreatus, ut aprum
Coenem ego: tu pisces hiberno ex aequore verris.
Segnis ego indignus qui tantum possideam: aufer!
Sume tibi decies: tibi tantundem: tibi triplex,
Unde uxor media currit de nocte vocata.
Filius Aesopi detractam ex aure Metellae,
Scilicet ut decies solidum exsorberet, aceto
Diluit insignem baccam: qui sanior, ac si
Illud idem in rapidum flumen jaceretve cloacam?
Quinti progenies Arri, par nobile fratrum,

216. et Pusillam.
235. vellis. 240. obsorberet, *Orellius*; absorberet.

Nequitia et nugis, pravorum et amore gemellum,
Luscinias soliti impenso prandere coemptas,
Quorsum abeant? sanin' creta, an carbone notandi?
Aedificare casas, plostello adjungere mures,
Ludere par impar, equitare in arundine longa,
Si quem delectet barbatum, amentia verset.
Si puerilius his ratio esse evincet amare,
Nec quidquam differre, utrumne in pulvere, trimus
Quale prius, ludas opus, an meretricis amore
Sollicitus plores; quaero, faciasne quod olim
Mutatus Polemon? ponas insignia morbi,
Fasciolas, cubital, focalia, potus ut ille
Dicitur ex collo furtim carpsisse coronas,
Postquam est impransi correptus voce magistri?
Porrigis irato puero cum poma, recusat:
Sume, Catelle, negat: si non des, optat. Amator
Exclusus qui distat, agit ubi secum, eat an non,
Quo rediturus erat non arcessitus, et haeret
Invisis foribus? Nec nunc, cum me vocat ultro,
Accedam? an potius mediter finire dolores?
Exclusit; revocat: redeam? Non, si obsecret. Ecce
Servus, non paullo sapientior: O here, quae res
Nec modum habet neque consilium, ratione modoque
Tractari non vult. In amore haec sunt mala, bellum,
Pax rursum: haec si quis tempestatis prope ritu
Mobilia et caeca fluitantia sorte laboret
Reddere certa sibi, nihilo plus explicet, ac si
Insanire paret certa ratione modoque.
Quid, cum Picenis excerpens semina pomis,
Gaudes, si cameram percusti forte, penes te es?
Quid, cum balba feris annoso verba palato,

246. sani ut—notati? 259. optet, *Orellius.*
262. Ne nunc; vocet.

Aedificante casas qui sanior? Adde cruorem
Stultitiae atque ignem gladio scrutare. Modo, inquam,
Hellade percussa Marius cum praecipitat se,
Cerritus fuit? an commotae crimine mentis
Absolves hominem, et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus?
Libertinus erat, qui circum compita siccus
Lautis mane senex manibus currebat, et, Unum,—
Quid tam magnum? addens—unum me surpite morti!
Dis etenim facile est, orabat: sanus utrisque
Auribus atque oculis; mentem nisi litigiosus
Exciperet dominus, cum venderet. Hoc quoque vulgus
Chrysippus ponit fecunda in gente Menem.
Jupiter, ingentes qui das adimisque dolores,
Mater ait pueri menses jam quinque cubantis,
Frigida si puerum quartana reliquerit, illo
Mane die, quo tu indicis jejunia, nudus
In Tiberi stabit. Casus medicusve levarit
Aegrum ex praecipiti, mater delira necabit
In gelida fixum ripa, febrimque reducet.
Quone malo mentem concussa? Timore deorum.
Haec mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet, atque
Respicere ignoto discet pendentia tergo.—
Stoice, post damnum sic vendas omnia pluris,
Qua me stultitia, quoniam non est genus unum
Insanire putas? Ego nam videor mihi sanus.—
Quid? caput abscissum manibus cum portat Agave
Gnati infelicis, sibi tum furiosa videtur?—
Stultum me fateor, liceat concedere veris,

276. scrutare modo, inquam. 283. Quiddam magnum addens.
301. Quam—stultitiam. 303. abscisum.

Atque etiam insanum; tantum hoc edissere, quo me
Aegrotare putes animi vitio.—Accipe: primum
Aedificas, hoc est, longos imitaris, ab imo
Ad summum totus moduli bipedalis; et idem
Corpore majorem rides Turbonis in armis
Spiritum et incessum: quî ridiculus minus illo?
An quodcunque facit Maecenas, te quoque verum est
Tantum dissimilem et tanto certare minorem?
Absentis ranae pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ingens
Bellua cognatos eliserit. Illa rogare,
Quantane? num tantum, sufflans se, magna fuisset?—
Major dimidio.—Num tanto?—Cum magis atque
Se magis inflaret: Non, si te ruperis, inquit,
Par eris.—Haec a te non multum abludit imago:
Adde poemata nunc, hoc est, oleum adde camino;
Quae si quis sanus fecit, et sanus facies tu.
Non dico horrendam rabiem.—Jam desine!—Cultum
Majorem censu!—Teneas, Damasippe, tuis te.—
Mille puellarum, puerorum mille furores.—
O major, tandem parcas, insane, minori!

SATIRA IV.

Unde et quo Catius?—Non est mini tempus aventi
Ponere signa novis praeceptis, qualia vincant
Pythagoran Anytique reum doctumque Platona.—

313. Tanto dissimilem. 317. num tandem, se inflans, sic—?
318. tantum?
S. iv. 2. vincunt; vincent.

Peccatum fateor, cum te sic tempore laevo
Interpellarim: sed des veniam bonus, oro.
Quodsi intercidérit tibi nunc aliquid, repetes mox,
Sive est naturae hoc sive artis, mirus utroque.—
Quin id erat curae, quo pacto cuncta tenerem,
Utpote res tenues, tenui sermone peractas.—
Ede hominis nomen: simul et Romanus an hospes.—
Ipsa memor praecepta canam, celabitur auctor.
Longa quibus facies ovis erit, illa memento,
Ut succi melioris et ut magis alba rotundis,
Ponere: namque malem cohibent callosa vitellum.
Caule suburbano, qui siccis crevit in agris,
Dulcior: irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam mixto mersare Falerno:
Hoc teneram faciet. Pratensibus optima fungis
Natura est: aliis male creditur. Ille salubres
Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno,
Mendose, quoniam vacuis committere venis
Nil nisi lene decet: leni praecordia mulso
Prolueris melius. Si dura morabitur alvus,
Mitulus et viles pellent obstantia conchae
Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunae;
Sed non omne mare est generosae fertile testae.
Murice Baiano melior Lucrina peloris,
Ostrea Circeiis, Miseno oriuntur echini;
Pectinibus patulis jactat se molle Tarentum.
Nec sibi coenarum quivis temere arroget artem,

13. alma, *de conj.* 19. mulso, *de conj.*; musto, *de conj.*

Non prius exacta tenui ratione saporum.
Nec satis est cara pisces avertere mensa,
Ignarum quibus est jus aptius, et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvat aper lances carnem vitantis inertem:
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea submittit capreas non semper edules.
Fecundae leporis sapiens sectabitur armos,
Piscibus atque avibus quae natura et foret aetas,
Ante meum nulli patuit quaesita palatum.
Sunt quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam;
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces securus olivo.
Massica si coelo suppones vina sereno,
Nocturna, si quid crassi est, tenuabitur aura,
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea: nam lactuca innatat acri
Post vinum stomacho; perna magis ac magis hillis
Flagitat immorsus refici; quin omnia malit,
Quaecunque immundis fervent allata popinis.
Est operae pretium, duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit
Non alia, quam qua Byzantia putuit orca.

37. averrere. 41. Curvet. 44. Fecundi. 48. una est.
51. supponas. 61. in morsus; immersus, *de conj.*; immersis; mavult.

Hoc ubi confusum sectis inferbuit herbis
Corycioque croco sparsum stetit, insuper addes,
Pressa Venafranae quod bacca remisit olivae.
Picenis cedunt pomis Tiburtia succo:
Nam facie praestant. Venucula convenit ollis;
Rectius Albanam fumo duraveris uvam.
Hanc ego cum malis, ego faecem primus et allec
Primus et invenior piper album, cum sale nigro
Increṭum, puris circumposuisse catillis.
Immane est vitium, dare millia terna macello,
Angustoque vagos pisces urgere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurit,
Sive gravis veteri craterae limus adhaesit.
Vilibus in scopis, in mappis, in scobe quantus
Consistit sumptus? neglectis, flagitium ingens.
Ten' lapides varios lutulenta radere palma,
Et Tyrias dare circum illota toralia vestes,
Oblitum, quanto curam sumptumque minorem
Haec habeant, tanto reprehendi justius illis,
Quae nisi divitibus nequeant contingere mensis?—
Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocunque, memento.
Nam, quamvis memori referas mihi pectore cuncta,
Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis, quem tu vidisse beatus
Non magni pendis, quia contigit; at mihi cura
Non mediocris inest, fontes ut adire remotos
Atque haurire queam vitae praecepta beatae.

73. halec. 78. movent. 79. frusta. 84. inluta.
87. nequeunt. 90. referas memori.

SATIRA V.

Hoc quoque, Tiresia, praeter narrata petenti
Responde, quibus amissas reparare queam res
Artibus atque modis. Quid rides?—Jamne doloso
Non satis est Ithacam revehi patriosque penates
Adspicere?—O nulli quidquam mentite, vides ut
Nudus inopsque domum redeam, te vate; neque illic
Aut apotheca procis intacta est aut pecus: atqui
Et genus et virtus, nisi cum re, vilior alga est.—
Quando pauperiem missis ambagibus horres,
Accipe, qua ratione queas ditescere. Turdus
Sive aliud privum dabitur tibi, devolet illuc,
Res ubi magna nitet, domino sene: dulcia poma
Et quoscunque feret cultus tibi fundus honores,
Ante Larem gustet venerabilior Lare dives;
Qui quamvis perjurus erit, sine gente, cruentus
Sanguine fraterno, fugitivus, ne tamen illi
Tu comes exterior, si postulet, ire recuses.—
Utne tegam spurco Damae latus? Haud ita Trojae
Me gessi, certans semper melioribus.—Ergo
Pauper eris.—Fortem hoc animum tolerare jubebo:
Et quondam majora tuli. Tu protinus, unde
Divitias aerisque ruam, dic augur, acervos.—
Dixi equidem et dico: captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem praeroso fugerit hamo,
Aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gnatis, improbus, ultro

S. v. 3. dolose, (*ut sit vocativus*).

Qui meliorem audax vocet in jus, illius esto
Defensor; fama civem causaque priorem
Sperne, domi si gnatus erit fecundave conjux.
Quinte, puta, aut Publi,—gaudent praenomine molles
Auriculae—tibi me virtus tua fecit amicum:
Jus anceps novi, causas defendere possum;
Eripiet quivis oculos citius mihi, quam te
Contemptum cassa nuce pauperet: haec mea cura est,
Ne quid tu perdas, neu sis jocus. Ire domum atque
Pelliculam curare jube; fi cognitor ipse;
Persta atque obdura, seu rubra Canicula findet
Infantes statuas, seu pingui tentus omaso
Furius hibernas cana nive conspuet Alpes.
Nonne vides,—aliquis cubito stantem prope tangens
Inquiet—ut patiens, ut amicis aptus, ut acer?
Plures adnabunt thunni, et cetaria crescent.
Si cui praeterea validus male filius in re
Praeclara sublatus aletur; ne manifestum
Caelibis obsequium nudet te, leniter in spem
Adrepe officiosus, ut et scribare secundus
Heres, et, si quis casus puerum egerit Orco,
In vacuum venias: perraro haec alea fallit.
Qui testamentum tradet tibi cunque legendum,
Abnuere et tabulas a te removere memento,
Sic tamen, ut limis rapias, quid prima secundo
Cera velit versu; solus multisne coheres,
Veloci percurre oculo. Plerumque recoctus
Scriba ex quinqueviro corvum deludet hiantem,
Captatorque dabit risus Nasica Corano.—
Num furis? an prudens ludis me, obscura canendo?—
O Laertiade, quidquid dicam, aut erit aut non:
Divinare etenim magnus mihi donat Apollo.—

36. quassa. 38. sis cognitor. 53. limus.
59, 60. aut erit, aut non Divinare mihi magnus donavit Apollo, *de conj.*

Quid tamen ista velit sibi fabula, si licet, ede.—
Tempore, quo juvenis Parthis horrendus, ab alto
Demissum genus Aenea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicae, metuentis reddere soldum.
Tum gener hoc faciet: tabulas socero dabit, atque,
Ut legat, orabit; multum Nasica negatas
Accipiet tandem et tacitus leget invenietque
Nil sibi legatum, praeter plorare, suisque.
Illud ad haec jubeo: mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens.
Adjuvat hoc quoque, sed vincit longe prius ipsum
Expugnare caput. Scribet mala carmina vecors;
Laudato. Scortator erit: cave te roget: ultro
Penelopam facilis potiori trade.—Putasne?
Perduci poterit tam frugi tamque pudica,
Quam nequiere proci recto depellere cursu?—
Venit enim, magnum donandi parca, juventus,
Nec tantum Veneris, quantum studiosa culinae.
Sic tibi Penelope frugi est, quae, si semel uno
De sene gustarit, tecum partita lucellum,
Ut canis a corio nunquam absterrebitur uncto.
Me sene, quod dicam, factum est: anus improba Thebis
Ex testamento sic est elata: cadaver
Unctum oleo largo nudis humeris tulit heres;
Scilicet elabi si posset mortua; credo,
Quod nimium institerat viventi. Cautus adito,
Neu desis operae, neve immoderatus abundes.
Difficilem et morosum offendet garrulus; ultro
Non etiam sileas. Davus sis comicus, atque

74. scribit. 76. Penelopen,—em. 83. exterrebitur.
90. offendit; offendes, *de conj.*; ultra.

Stes capite obstipo, multum similis metuenti.
Obsequio grassare; monè, si increbruit aura,
Cautus uti velet carum caput; extrahe turba
Oppositis humeris; aurem substringe loquaci.
Importunus amat laudari: Donec Ohe jam!
Ad coelum manibus sublatis dixerit, urge, et
Crescentem tumidis infla sermonibus utrem.
Cum te servitio longo curaque levarit,
Et certum vigilans, Quartae esto partis Ulixes,
Audieris, heres; Ergo nunc Dama sodalis
Nusquam est? Unde mihi tam fortem tamque fidelem?
Sparge subinde, et, si paullum potes, illacrimare; est
Gaudia prodentem vultum celare. Sepulcrum
Permissum arbitrio sine sordibus exstrue: funus
Egregie factum laudet vicinia. Si quis
Forte coheredum senior male tussiet, huic tu
Dic, ex parte tua, seu fundi sive domus sit
Emptor, gaudentem nummo te addicere. Sed me
Imperiosa trahit Proserpina: vive valeque.

SATIRA VI.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi et tecto vicinus jugis aquae fons
Et paullum silvae super his foret. Auctius atque
Di melius fecere. Bene est: nil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis.
Si neque majorem feci ratione mala rem,

93. increbuit. 100. sit.
S. vi. 4. nihil.

Nec sum facturus vitio culpave minorem;
Si veneror stultus nihil horum: O si angulus ille
Proximus accedat, qui nunc denormat agellum!
O si urnam argenti fors quae mihi monstret, ut illi,
Thesauro invento qui mercenarius agrum
Illum ipsum mercatus aravit, dives amico
Hercule! si, quod adest, gratum juvat: hac prece te oro:
Pingue pecus domino facias, et cetera, praeter
Ingenium, utque soles, custos mihi maximus adsis.
Ergo, ubi me in montes et in arcem ex Urbe removi,
Quid prius illustrem Satiris Musaque pedestri?
Nec mala me ambitio perdit nec plumbeus Auster
Auctumnusque gravis, Libitinae quaestus acerbae.
Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitaeque labores
Instituunt,—sic dis placitum—tu carminis esto
Principium. Romae sponsorem me rapis: Eia,
Ne prior officio quisquam respondeat, urge!
Sive Aquilo radit terras, seu bruma nivalem
Interiore diem gyro trahit; ire necesse est.
Postmodo, quod mi obsit, clare certumque locuto,
Luctandum in turba et facienda injuria tardis.
Quid vis, insane, et quas res agis? improbus urget
Iratis precibus; tu pulses omne, quod obstat,
Ad Maecenatem memori si mente recurras.—
Hoc juvat et melli est; non mentiar; at simul atras
Ventum est Esquilias, aliena negotia centum
Per caput et circa saliunt latus. Ante secundam
Roscius orabat sibi adesses ad Puteal cras.—
De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.—
Imprimat his, cura, Maecenas signa tabellis.—

10. qua.

Dixeris, Experiar;—Si vis, potes, addit et instat.
Septimus octavo propior jam fugerit annus,
Ex quo Maecenas me coepit habere suorum
In numero; dumtaxat ad hoc, quem tollere rheda
Vellet iter faciens, et cui concredere nugas
Hoc genus: Hora quota est? Threx est Gallina Syro par?
Matutina parum cautos jam frigora mordent;
Et quae rimosa bene deponuntur in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiae: noster ludos spectaverat una,
Luserat in campo: Fortunae filius! omnes.
Frigidus a Rostris manat per compita rumor:
Quicunque obvius est, me consulit: O bone, nam te
Scire, deos quoniam propius contingis, oportet;
Num quid de Dacis audisti?—Nil equidem.—Ut tu
Semper eris derisor!—At omnes di exagitent me,
Si quidquam.—Quid? militibus promissa Triquetra
Praedia Caesar, an est Itala tellure daturus?—
Jurantem me scire nihil, mirantur, ut unum
Scilicet egregii mortalem altique silenti.
Perditur haec inter misero lux, non sine votis:
O rus! quando ego te adspiciam, quandoque licebit,
Nunc veterum libris, nunc somno et inertibus horis
Ducere sollicitae jucunda oblivia vitae?
O quando faba Pythagorae cognata simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes coenaeque deûm! quibus ipse meique
Ante larem proprium vescor, vernasque procaces
Pasco libatis dapibus? Prout cuique libido est,
Siccat inaequales calices conviva solutus
Legibus insanis, seu quis capit acria fortis

44. Thrax. 48. Invidiae noster. Ludos, *Orellius;* spectaverit. 49. Luserit. 57. miratur.

Pocula, seu modicis uvescit laetius. Ergo
Sermo oritur, non de villis domibusve alienis,
Nec, male necne Lepos saltet; sed quod magis ad nos
Pertinet et nescire malum est, agitamus: utrumne
Divitiis homines an sint virtute beati;
Quidve ad amicitias, usus rectumne, trahat nos;
Et quae sit natura boni summumque quid ejus.
Cervius haec inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arelli
Sollicitas ignarus opes; sic incipit: Olim
Rusticus urbanum murem mus paupere fertur
Accepisse cavo, veterem vetus hospes amicum,
Asper et attentus quaesitis, ut tamen artum
Solveret hospitiis animum. Quid multa? neque ille
Sepositi ciceris nec longae invidit avenae:
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia coena
Vincere tangentis male singula dente superbo;
Cum pater ipse domus palea porrectus in horna
Esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc: Quid te juvat, inquit, amice
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes; terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga. Quo, bone, circa,
Dum licet, in rebus jucundis vive beatus;
Vive memor, quam sis aevi brevis. Haec ubi dicta
Agrestem pepulere, domo levis exsilit; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat
Nox melium coeli spatium, cum ponit uterque

70. humescit. 78. Nam si quis—. 83. illi.

In locuplete domo vestigia, rubro ubi cocco
Tincta super lectos canderet vestis eburnos,
Multaque de magna superessent fercula coena,
Quae procul exstructis inerant hesterna canistris.
Ergo, ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes
Continuatque dapes, nec non vernliter ipsis
Fungitur officiis, praelambens omne, quod affert.
Ille cubans gaudet mutata sorte, bonisque
Rebus agit laetum convivam, cum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus: haud mihi vita
Est opus hac, ait, et valeas; me silva cavusque
Tutus ab insidiis tenui solabitur ervo.

SATIRA VII.

Jam dudum ausculto, et cupiens tibi dicere servus
Pauca, reformido.—Davusne?—Ita, Davus, amicum
Mancipium domino, et frugi, quod sit satis, hoc est,
Ut vitale putes.—Age, libertate Decembri,
Quando ita majores voluerunt, utere; narra.—
Pars hominum vitiis gaudet constanter, et urget
Propositum; pars multa natat, modo recta capessens,
Interdum pravis obnoxia. Saepe notatus
Cum tribus anellis, modo laeva Priscus inani,

109. praelibans. 116. valeat.

Vixit inaequalis, clavum ut mutaret in horas;
Aedibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste;
Jam moechus Romae, jam mallet doctus Athenis
Vivere, Vertumnis, quotquot sunt, natus iniquis.
Scurra Volanerius, postquam illi justa cheragra
Contudit articulos, qui pro se tolleret atque
Mitteret in phimum talos, mercede diurna
Conductum pavit: quanto constantior isdem
In vitiis, tanto levius miser ac prior illo,
Qui jam contento, jam laxo fune laborat.—
Non dices hodie, quorsum haec tam putida tendant,
Furcifer?—Ad te, inquam.—Quo pacto, pessime?—Laudas
Fortunam et mores antiquae plebis, et idem,
Si quis ad illa deus subito te agat, usque recuses,
Aut quia non sentis, quod clamas, rectius esse,
Aut quia non firmus rectum defendis, et haeres,
Nequicquam coeno cupiens evellere plantam.
Romae rus optas, absentem rusticus urbem
Tollis ad astra levis. Si nusquam es forte vocatus
Ad coenam, laudas securum olus, ac, velut usquam
Vinctus eas, ita te felicem dicis amasque,
Quod nusquam tibi sit potandum. Jusserit ad se
Maecenas serum sub lumina prima venire
Convivam: Nemon' oleum feret ocius? ecquis
Audit? cum magno blateras clamore fugisque.
Mulvius et scurrae, tibi non referenda precati,
Discedunt. Etenim fateor, me, dixerit ille,
Duci ventre levem; nasum nidore supinor:
Imbecillus, iners; si quid vis, adde, popino.
Tu, cum sis quod ego, et fortassis nequior, ultro

13. doctor. 18. idem. 34. fert. 35. furisque.

Insectere velut melior, verbisque decoris
Obvolvas vitium? Quid, si me stultior ipso
Quingentis empto drachmis deprenderis? Aufer
Me vultu terrere; manum stomachumque teneto,
Dum, quae Crispini docuit me janitor, edo.
Te conjux aliena capit, meretricula Davum:
Peccat uter nostrum cruce dignius? Acris ubi me
Natura intendit, sub clara nuda lucerna
Quaecunque excepit turgentis verbera caudae,
Clunibus aut agitavit equum lasciva supinum,
Dimittit neque famosum neque sollicitum, ne
Ditior aut formae melioris meiat eodem.
Tu, cum projectis insignibus, anulo equestri
Romanoque habitu, prodis ex judice Dama
Turpis, odoratum caput obscurante lacerna,
Non es, quod simulas? Metuens induceris, atque
Altercante libidinibus tremis ossa pavore.
Quid refert, uri, virgis ferroque necari
Auctoratus eas, an turpi clausus in arca,
Quo te demisit peccati conscia herilis,
Contractum genibus tangas caput? Estne marito
Matronae peccantis in ambo justa potestas?
In corruptorem vel justior. Illa tamen se
Non habitu mutatve loco peccatve superne,
Cum te formidet mulier neque credat amanti;
Ibis sub furcam prudens, dominoque furenti
Committes rem omnem et vitam et cum corpore famam.
Evasti: credo, metues doctusque cavebis;
Quaeres, quando iterum paveas iterumque perire
Possis O toties servus! Quae bellua ruptis
Cum semel effugit, reddit se prava catenis?
Non sum moechus, ais; neque ego, hercule, fur, ubi vasa

48. incendit.

Praetereo sapiens argentea. Tolle periclum,
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque
Tot tantisque minor, quem ter vindicta quaterque
Imposita haud unquam misera formidine privet?
Adde super, dictis quod non levius valeat: nam,
Sive vicarius est, qui servo paret, uti mos
Vester ait, seu conservus: tibi quid sum ego? Nempe
Tu, mihi qui imperitas, alii servis miser, atque
Duceris, ut nervis alienis mobile lignum.—
Quisnam igitur liber?—Sapiens, sibi qui imperiosus,
Quem neque pauperies neque mors neque vincula terrent:
Responsare cupidinibus, contemnere honores
Fortis, et in se ipso totus, teres atque rotundus,
Externi ne quid valeat per leve morari,
In quem manca ruit semper fortuna. Potesne
Ex his, ut proprium, quid noscere? Quinque talenta
Poscit te mulier; vexat, foribusque repulsum
Perfundit gelida; rursus vocat: eripe turpi
Colla jugo: Liber, liber sum, dic age! Non quis:
Urget enim dominus mentem non lenis, et acres
Subjectat lasso stimulos, versatque negantem.
Vel cum Pausiaca torpes, insane, tabella,
Qui peccas minus atque ego, cum Fulvi Rutubaeque
Aut Pacideiani contento poplite miror
Proelia, rubrica picta aut carbone, velut si
Re vera pugnent, feriant vitentque moventes
Arma viri? Nequam et cessator Davus, at ipse
Subtilis veterum judex et callidus audis.
Nil ego, si ducor libo fumante: tibi ingens
Virtus atque animus coenis responsat opimis?
Obsequium ventris mihi perniciosius est cur?

81. aliis. 83. sibique.

Tergo plector enim. Qui tu impunitior illa,
Quae parvo sumi nequeunt, opsonia captas?
Nempe inamarescunt epulae sine fine petitae,
Illusique pedes vitiosum ferre recusant
Corpus. An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili; qui praedia vendit,
Nil servile, gulae parens, habet? Adde, quod idem
Non horam tecum esse potes, non otia recte
Ponere, teque ipsum vitas fugitivus et erro,
Jam vino quaerens, jam somno fallere curam;
Frustra: nam comes atra premit sequiturque fugacem.—
Unde mihi lapidem?—Quorsum est opus?—Unde sagittas?—
Aut insanit homo aut versus facit.—Ocius hinc te
Ni rapis, accedes opera agro nona Sabino.

SATIRA VIII.

Ut Nasidieni juvit te coena beati?
Nam mihi quaerenti convivam dictus here illic
De medio potare die.—Sic, ut mihi nunquam
In vita fuerit melius.—Da, si grave non est,
Quae prima iratum ventrem placaverit esca.—
In primis Lucanus aper: leni fuit Austro
Captus, ut aiebat coenae pater; acria circum
Rapula, lactucae, radices, qualia lassum

Pervellunt stomachum, siser, allec, faecula Coa.
His ubi sublatis puer alte cinctus acernam
Gausape purpureo mensam pertersit, et alter
Sublegit quodcunque jaceret inutile, quodque
Posset coenantes offendere: ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes,
Caecuba vina ferens, Alcon Chium maris expers.
Hic herus: Albanum, Maecenas, sive Falernum
Te magis appositis delectat; habemus utrumque.—
Divitias miseras! Sed quis coenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.
Summus ego, et prope me Viscus Thurinus, et infra,
Si memini, Varius, cum Servilio Balatrone
Vibidius, quas Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas semel obsorbere placentas.
Nomentanus ad hoc, qui, si quid forte lateret,
Indice monstraret digito; nam cetera turba,
Nos, inquam, coenamus aves, conchylia, pisces,
Longe dissimilem noto celantia succum:
Ut vel continuo patuit, cum passeris atque
Ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit, melimela rubere minorem
Ad lunam delecta: quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni:
Nos, nisi damnose bibimus, moriemur inulti;
Et calices poscit majores. Vertere pallor
Tum parochi faciem, nil sic metuentis ut acres
Potores, vel quod maledicunt liberius, vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus: imi

22. quos. 24. simul.

Convivae lecti nihilum nocuere lagenis.
Affertur squillas inter muraena natantes,
In patina porrecta. Sub hoc herus: Haec gravida, inquit,
Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venafri
Pressit cella; garo de succis piscis Hiberi,
Vino quinquenni, verum citra mare nato,
Dum coquitur;—cocto Chium sic convenit, ut non
Hoc magis ullum aliud;—pipere albo, non sine aceto,
Quod Methymnaeam vitio mutaverit uvam.
Erucas virides, inulas ego primus amaras
Monstravi incoquere; illutos Curtillus echinos,
Ut melius muria, quod testa marina remittit.
Interea suspensa graves aulaea ruinas
In patinam fecere, trahentia pulveris atri,
Quantum non Aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli
Sensimus, erigimur. Rufus, posito capite, ut si
Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum
Tolleret: Heu, Fortuna, quis est crudelior in nos
Te deus? Ut semper gaudes illudere rebus
Humanis! Varius mappa compescere risum
Vix poterat. Balatro, suspendens omnia naso,
Haec est conditio vivendi, aiebat, eoque
Responsura tuo nunquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
Sollicitudine districtum, ne panis adustus,
Ne male conditum jus apponatur, ut omnes
Praecincti recte pueri comptique ministrent?
Adde hos praeterea casus: aulaea ruant si,
Ut modo; si patinam pede lapsus frangat agaso.

53. quam. 75. pro.

Sed convivatoris, uti ducis, ingenium res
Adversae nudare solent, celare secundae.
Nasidienus ad haec: Tibi di, quaecunque preceris,
Commoda dent! Ita vir bonus es convivaque comis:
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros.—
Nullos his mallem ludos spectasse: sed illa
Redde, age, quae deinceps risisti.—Vibidius dum
Quaerit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum, Balatrone secundo:
Nasidiene, redis, mutatae frontis, ut arte
Emendaturus fortunam; deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis, sparsi sale multo, non sine farre,
Pinguibus et ficis pastum jecur anseris albae,
Et leporum avulsos, ut multo suavius, armos,
Quam si cum lumbis quis edit. Tum pectore adusto
Vidimus et merulas poni et sine clune palumbes,
Suaves res, si non causas narraret earum et
Naturas dominus; quem nos sic fugimus ulti,
Ut nihil omnino gustaremus, velut illis
Canidia afflasset, pejor serpentibus Afris.

75 precaris. 82. dentur. 88. albi. 95. atris.

Q. HORATII FLACCI

EPISTOLARUM

LIBER PRIMUS.

EPISTOLA I.

AD MAECENATEM.

Prima dicte mihi, summa dicende Camoena,
Spectatum satis et donatum jam rude quaeris,
Maecenas, iterum antiquo me includere ludo.
Non eadem est aetas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
Ne populum extrema toties exoret arena.
Est mihi purgatam crebro qui personet aurem:
Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus, et ilia ducat.
Nunc itaque et versus et cetera ludicra pono;
Quid verum atque decens, curo et rogo, et omnis in hoc sum:
Condo et compono, quae mox depromere possim.
Ac, ne forte roges, quo me duce, quo lare tuter:
Nullius addictus jurare in verba magistri,
Quo me cunque rapit tempestas, deferor hospes.

Nunc agilis fio, et mersor civilibus undis,
Virtutis verae custos rigidusque satelles;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus subjungere conor.
Ut nox longa, quibus mentitur amica, diesque
Lenta videtur opus debentibus; ut piger annus
Pupillis, quos dura premit custodia matrum:
Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi gnaviter id, quod
Aeque pauperibus prodest, locupletibus aeque,
Aeque neglectum pueris senibusque nocebit.
Restat, ut his ego me ipse regam solerque elementis.
Non possis oculo quantum contendere Lynceus;
Non tamen idcirco contemnas lippus inungi;
Nec, quia desperes invicti membra Glyconis,
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus:
Sunt verba et voces, quibus hunc lenire dolorem
Possis, et magnam morbi deponere partem.
Laudis amore tumes: sunt certa piacula, quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator,
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturae patientem commodet aurem.
Virtus est vitium fugere, et sapientia prima
Stultitia caruisse. Vides, quae maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animi capitisque labore;
Impiger extremos curris mercator ad Indos,
Per mare pauperiem fugiens, per saxa, per ignes:
Ne cures ea, quae stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax,

Magna coronari contemnat Olympia, cui spes,
Cui sit conditio dulcis sine pulvere palmae?
Vilius argentum est auro, virtutibus aurum:
O cives, cives, quaerenda pecunia primum est;
Virtus post nummos! Haec Janus summus ab imo
Prodocet, haec recinunt juvenes dictata senesque,
Laevo suspensi loculos tabulasque lacerto.
Est animus tibi, sunt mores et lingua fidesque,
Sed quadringentis sex septem millia desunt:
Plebs eris. At pueri ludentes, rex eris, aiunt,
Si recte facies. Hic murus aeneus esto:
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex, an puerorum est
Nenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?
Isne tibi melius suadet, qui rem facias, rem,
Si possis, recte; si non, quocunque modo rem,
Ut propius spectes lacrimosa poemata Pupi:
An qui, fortunae te responsare superbae
Liberum et erectum, praesens hortatur et aptat?
Quod si me populus Romanus forte roget, cur
Non, ut porticibus, sic judiciis fruar isdem,
Nec sequar aut fugiam, quae diligit ipse vel odit:
Olim quod vulpes aegroto cauta leoni
Respondit, referam: Quia me vestigia terrent,
Omnia te adversum spectantia, nulla retrorsum.
Bellua multorum es capitum. Nam quid sequar, aut quem?
Pars hominum gestit conducere publica; sunt qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes, quos in vivaria mittant;
Multis occulto crescit res foenore. Verum

E. i. 58. Si—desint.

Esto, aliis alios rebus studiisque teneri:
Iidem eadem possunt horam durare probantes?
Nullus in orbe sinus Baiis praelucet amoenis,
Si dixit dives, lacus et mare sentit amorem
Festinantis heri: cui si vitiosa libido
Fecerit auspicium, cras ferramenta Teanum
Tolletis, fabri! Lectus genialis in aula est:
Nil ait esse prius, melius nil caelibe vita:
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutantem Protea nodo?
Quid pauper? Ride: mutat coenacula, lectos,
Balnea, tonsores: conducto navigio aeque
Nauseat ac locuples, quem ducit priva triremis.
Si curatus inaequali tonsore capillos
Occurro, rides: si forte subucula pexae
Trita subest tunicae, vel si toga dissidet impar,
Rides: quid, mea cum pugnat sententia secum,
Quod petiit, spernit; repetit quod nuper omisit,
Aestuat, et vitae disconvenit ordine toto,
Diruit, aedificat, mutat quadrata rotundis?
Insanire putas solennia me, neque rides,
Nec medici credis nec curatoris egere
A praetore dati, rerum tutela mearum
Cum sis et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici.
Ad summam: sapiens uno minor est Jove, dives,
Liber, honoratus, pulcher, rex denique regum,
Praecipue sanus, nisi cum pituita molesta est.

EPISTOLA II.

AD LOLLIUM.

Trojani belli scriptorem, maxime Lolli,
Dum tu declamas Romae, Praeneste relegi:
Qui, quid sit pulchrum, quid turpe, quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.
Fabula, qua Paridis propter narratur amorem
Graecia barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam:
Quid Paris? Ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden:
Hunc amor, ira quidem communiter urit utrumque.
Quidquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere atque libidine et ira
Iliacos intra muros peccatur et extra.
Rursus, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixen,
Qui domitor Trojae, multorum providus urbes
Et mores hominum inspexit, latumque per aequor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors,
Vixisset canis immundus vel amica luto sus.
Nos numerus sumus, et fruges consumere nati,

E. ii. 4. Plenius. 10. Quod Paris, ut—.

Sponsi Penelopae, nebulones, Alcinoique
In cute curanda plus aequo operata juventus,
Cui pulchrum fuit in medios dormire dies, et
Ad strepitum citharae cessatum ducere curam.
Ut jugulent homines, surgunt de nocte latrones:
Ut te ipsum serves, non expergisceris? Atqui
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quae laedunt oculum, festinas demere: si quid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui coepit, habet; sapere aude;
Incipe! Qui recte vivendi prorogat horam,
Rusticus exspectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.
Quaeritur argentum, puerisque beata creandis
Uxor, et incultae pacantur vomere silvae.
Quod satis est cui contingit, nil amplius optet.
Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febres,
Non animo curas: valeat possessor oportet,
Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, juvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagram,
Auriculas citharae collecta sorde dolentes.
Sincerum est nisi vas, quodcunque infundis, acescit.
Sperne voluptates; nocet empta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis:
Invidia Siculi non invenere tyranni
Majus tormentum. Qui non moderabitur irae,
Infectum volet esse, dolor quod suaserit et mens,
Dum poenas odio per vim festinat inulto.

Ira furor brevis est; animum rege; qui nisi paret,
Imperat: hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
Ire viam, qua monstret eques; venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem
Testa diu. Quodsi cessas aut strenuus anteis,
Nec tardum opperior nec praecedentibus insto.

EPISTOLA III.

AD JULIUM FLORUM.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos Hebrusque nivali compede vinctus,
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?
Quid Titius, Romana brevi venturus in ora,
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos?
Ut valet? ut meminit nostri? fidibusne Latinis
Thebanos aptare modos studet auspice Musa,
An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? monitus multumque monendus,

Privatas ut quaerat opes, et tangere vitet
Scripta, Palatinus quaecunque recepit Apollo;
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Ipse quid audes?
Quae circumvolitas agilis thyma? Non tibi parvum
Ingenium, non incultum est et turpiter hirtum:
Seu linguam causis acuis, seu civica jura
Respondere paras, seu condis amabile carmen,
Prima feres hederae victricis praemia. Quodsi
Frigida curarum fomenta relinquere posses,
Quo te coelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, si tibi curae,
Quantae conveniat, Munatius, an male sarta
Gratia nequidquam coit et rescinditur? At, vos
Seu calidus sanguis seu rerum inscitia vexat
Indomita cervice feros, ubicunque locorum
Vivitis, indigni fraternum rumpere foedus:
Pascitur in vestrum reditum votiva juvenca.

EPISTOLA IV.

AD ALBIUM TIBULLUM.

Albi, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere, quod Cassi Parmensis opuscula vincat,
An tacitum silvas inter reptare salubres,

E. iii. 30. sit tibi curae.

Curantem quidquid dignum sapiente bonoque est? 5
Non tu corpus eras sine pectore: dt tibi formam,
Dt tibi divitias dederunt, artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde, 10
Et mundus victus, non deficiente crumena?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum.
Grata superveniet, quae non sperabitur, hora.
Me pinguem et nitidum bene curata cute vises, 15
Cum ridere voles Epicuri de grege porcum.

EPISTOLA V.

AD TORQUATUM.

Si potes Archiacis conviva recumbere lectis,
Nec modica coenare times olus omne patella,
Supremo te sole domi, Torquate, manebo.
Vina bibes, iterum Tauro diffusa palustres
Inter Minturnas Sinuessanumque Petrinum. 5
Si melius quid habes, arcesse, vel imperium fer.
Jamdudum splendet focus et tibi munda supellex.
Mitte leves spes, et certamina divitiarum,
Et Moschi causam. Cras nato Caesare festus
Dat veniam somnumque dies: impune licebit 10
Aestivam sermone benigno tendere noctem.
Quo mihi fortunam, si non conceditur uti?

E. v. 6. Sin. 12. Quo—fortuna; Quid—fortuna; Quo—fortunas.

Parcus ob heredis curam nimiumque severus,
Assidet insano: potare et spargere flores
Incipiam, patiarque vel inconsultus haberi.
Quid non ebrietas designat? Operta recludit,
Spes jubet esse ratas, ad proelia trudit inertem;
Sollicitis animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum?
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor et non
Invitus, ne turpe toral, ne sordida mappa
Corruget nares, ne non et cantharus et lanx
Ostendat tibi te, ne fidos inter amicos
Sit, qui dicta foras eliminet, ut coeat par
Jungaturque pari. Butram tibi Septiciumque,
Et nisi coena prior potiorque puella Sabinum
Detinet, assumam; locus est et pluribus umbris,
Sed nimis arta premunt olidae convivia caprae.
Tu, quotus esse velis, rescribe, et rebus omissis
Atria servantem postico falle clientem.

EPISTOLA VI.

AD NUMICIUM.

Nil admirari prope res est una, Numici,
Solaque, quae possit facere et servare beatum.
Hunc solem et stellas et decedentia certis
Tempora momentis, sunt qui formidine nulla
Imbuti spectent: quid censes munera terrae,

17. inermem. E. vi. 5. spectant.

Quid maris extremos Arabas ditantis et Indos,
Ludicra quid, plausus et amici dona Quiritis
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem,
Quo cupiens, pacto; pavor est utrobique molestus,
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatve, quid ad rem,
Si, quidquid vidit melius pejusque sua spe,
Defixis oculis, animoque et corpore torpet?
Insani sapiens nomen ferat, aequus iniqui,
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artes
Suspice, cum gemmis Tyrios mirare colores:
Gaude, quod spectant oculi te mille loquentem;
Gnavus mane forum et vespertinus pete tectum,
Ne plus frumenti dotalibus emetat agris
Mutus, et—indignum, quod sit pejoribus ortus—
Hic tibi sit potius, quam tu mirabilis illi.
Quidquid sub terra est, in apricum proferet aetas;
Defodiet condetque nitentia. Cum bene notum
Porticus Agrippae et via te conspexerit Appi,
Ire tamen restat, Numa quo devenit et Ancus.
Si latus aut renes morbo tentantur acuto,
Quaere fugam morbi. Vis recte vivere: quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas et
Lucum ligna? Cave, ne portus occupet alter,
Ne Cibyratica, ne Bithyna negotia perdas;
Mille talenta rotundentur, totidem altera, porro et
Tertia succedant, et quae pars quadret acervum.
Scilicet uxorem cum dote, fidemque, et amicos,
Et genus, et formam regina Pecunia donat,

35. quadrat, *Orellius.*

Ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget aeris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scenae praebere, rogatus,
Qui possum tot? ait: tamen et quaeram, et, quot habebo,
Mittam; post paullo scribit, sibi millia quinque
Esse domi chlamydum; partem, vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt,
Et dominum fallunt, et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia praestat,
Mercemur servum, qui dictet nomina, laevum
Qui fodicet latus, et cogat trans pondera dextram
Porrigere: Hic multum in Fabia valet, ille Velina;
Cui libet is fasces dabit, eripietque curule
Cui volet importunus ebur. Frater, pater adde;
Ut cuique est aetas, ita quemque facetus adopta.
Si, bene qui coenat, bene vivit, lucet, eamus
Quo ducet gula; piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos
Differtum transire forum populumque jubebat,
Unus ut e multis populo spectante referret
Emptum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Caerite cera
Digni, remigium vitiosum Ithacensis Ulixei,
Cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet, sine amore jocisque
Nil est jucundum, vivas in amore jocisque.
Vive, vale! Si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.

57. ducit, *Orellius.*

EPISTOLA VII.

AD MAECENATEM.

Quinque dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui
Si me vivere vis sanum recteque valentem
Quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam, dum ficus prima calorque
Designatorem decorat lictoribus atris,
Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis
Adducit febres et testamenta resignat.
Quodsi bruma nives Albanis illinet agris,
Ad mare descendet vates tuus, et sibi parcet,
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
Non, quo more pyris vesci Calaber jubet hospes,
Tu me fecisti locupletem.—Vescere, sodes.—
Jam satis est.—At tu, quantum vis, tolle!—Benigne.—
Non invisa feres pueris munuscula parvis.—
Tam teneor dono, quam si dimittar onustus.—
Ut libet: haec porcis hodie comedenda relinques.—
Prodigus et stultus donat, quae spernit et odit:
Haec seges ingratos tulit et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorat, quid distent aera lupinis.
Dignum praestabo me etiam pro laude merentis.
Quodsi me noles usquam discedere, reddes
Forte latus, nigros angusta fronte capillos,

E. vii. 3. recteque videre valentem. 19. relinquis. 22. paratum.

Reddes dulce loqui, reddes ridere decorum et
Inter vina fugam Cinarae moerere protervae.
Forte per angustam tenuis vulpecula rimam
Repserat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra;
Cui mustela procul, Si vis, ait, effugere istinc,
Macra cavum repetes artum, quem macra subisti.
Hac ego si compellor imagine, cuncta resigno;
Nec somnum plebis laudo, satur altilium, nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti; rexque paterque
Audisti coram, nec verbo parcius absens:
Inspice, si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixei:
Non est aptus equis Ithace locus, ut neque planis
Porrectus spatiis, nec multae prodigus herbae;
Atride, magis apta tibi tua dona relinquam.
Parvum parva decent. Mihi jam non regia Roma,
Sed vacuum Tibur placet aut imbelle Tarentum.
Strenuus et fortis causisque Philippus agendis
Clarus, ab officiis octavam circiter horam
Dum redit, atque Foro nimium distare Carinas
Jam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tonsoris in umbra,
Cultello proprios purgantem leniter ungues.
Demetri—puer hic non laeve jussa Philippi
Accipiebat—abi, quaere et refer, unde domo, quis,
Cujus fortunae, quo sit patre quove patrono.
It, redit et narrat, Vulteium nomine Menam,
Praeconem, tenui censu, sine crimine, notum,
Et properare loco et cessare et quaerere et uti
Gaudentem parvisque sodalibus et lare certo

28. nitedula.

Et ludis, et post decisa negotia Campo.—
Scitari libet ex ipso quodcunque refers: dic
Ad coenam veniat.—Non sane credere Mena,
Mirari secum tacitus. Quid multa? Benigne,
Respondet.—Negat ille mihi?—Negat improbus, et te
Negligit aut horret.—Vulteium mane Philippus
Vilia vendentem tunicato scruta popello
Occupat, et salvere jubet prior. Ille Philippo
Excusare laborem et mercenaria vincla,
Quod non mane domum venisset, denique quod non
Providisset eum.—Sic ignovisse putato
Me tibi, si coenas hodie mecum.—Ut libet.—Ergo
Post nonam venies: nunc i, rem strenuus auge.
Ut ventum ad coenam est, dicenda tacenda locutus,
Tandem dormitum dimittitur. Hic, ubi saepe
Occultum visus decurrere piscis ad hamum,
Mane cliens et jam certus conviva, jubetur
Rura suburbana indictis comes ire Latinis.
Impositus mannis, arvum coelumque Sabinum
Non cessat laudare. Videt ridetque Philippus,
Et sibi dum requiem, dum risus undique quaerit,
Dum septem donat sestertia, mutua septem
Promittit, persuadet, uti mercetur agellum.
Mercatur. Ne te longis ambagibus ultra,
Quam satis est, morer: ex nitido fit rusticus, atque
Sulcos et vineta crepat mera, praeparat ulmos,
Immoritur studiis et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,
Spem mentita seges, bos est enectus arando:
Offensus damnis, media de nocte caballum
Arripit, iratusque Philippi tendit ad aedes.
Quem simul adspexit scabrum intonsumque Philippus,

63. Neget, *Orellius.*

Durus, ait, Vultei, nimis attentusque videris
Esse mihi.—Pol, me miserum, patrone, vocares.
Si velles, inquit, verum mihi ponere nomen.
Quod te per Genium dextramque deosque Penates
Obsecro et obtestor, vitae me redde priori!—
Qui semel adspexit, quantum dimissa petitis
Praestent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

EPISTOLA VIII.

AD CELSUM ALBINOVANUM.

Celso gaudere et bene rem gerere Albinovano,
Musa rogata refer, comiti scribaeque Neronis.
Si quaeret quid agam, dic, multa et pulchra minantem
Vivere nec recte nec suaviter: haud, quia grando
Contuderit vites, oleamve momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto,
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno;
Quae nocuere sequar; fugiam quae profore credam:
Romae Tibur amem ventosus, Tibure Romam.
Post haec, ut valeat, quo pacto rem gerat et se,
Ut placeat juveni, percontare, utque cohorti.
Si dicet, Recte: primum gaudere, subinde
Praeceptum auriculis hoc instillare memento:
Ut tu fortunam, sic nos te, Celse, feremus.

EPISTOLA IX.

AD CLAUDIUM NERONEM.

Septimius, Claudi, nimirum intelligit unus,
Quanti me facias: nam cum rogat et prece cogit,
Scilicet, ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis,
Munere cum fungi propioris censet amici,
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem:
Sed timui, mea ne finxisse minora putarer,
Dissimulator opis propriae, mihi commodus uni.
Sic ego, majoris fugiens opprobria culpae,
Frontis ad urbanae descendi praemia. Quodsi
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

EPISTOLA X.

AD FUSCUM ARISTIUM.

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera paene gemelli,
Fraternis animis, quidquid negat alter, et alter,
Annuimus pariter vetuli notique columbi.

E. x. 3. ad cetera.

Tu nidum servas, ego laudo ruris amoeni
Rivos, et musco circumlita saxa nemusque.
Quid quaeris? vivo et regno, simul ista reliqui,
Quae vos ad coelum fertis rumore secundo,
Utque sacerdotis fugitivus, liba recuso:
Pane egeo, jam mellitis potiore placentis.
Vivere naturae si convenienter oportet,
Ponendaeque domo quaerenda est area primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes? ubi gratior aura
Leniat et rabiem Canis et momenta Leonis,
Cum semel accepit solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,
Quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas,
Laudaturque domus, longos quae prospicit agros.
Naturam expellas furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
Non, qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnum propiusve medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
Mutatae quatient. Si quid mirabere, pones
Invitus. Fuge magna: licet sub paupere tecto
Reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec, minor in certamine longo,
Imploravit opes hominis, frenumque recepit:
Sed postquam victor violens discessit ab hoste,

9. effertis. 24. expelles.

Non equitem dorso, non frenum depulit ore.
Sic, qui pauperiem veritus, potiore metallis
Libertate caret, dominum vehet improbus atque
Serviet aeternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet; si minor, uret.
Laetus sorte tua vives sapienter, Aristi,
Nec me dimittes incastigatum, ubi plura
Cogere, quam satis est, ac non cessare videbor.
Imperat aut servit collecta pecunia cuique,
Tortum digna sequi potius, quam ducere funem.
Haec tibi dictabam post fanum putre Vacunae,
Excepto quod non simul esses, cetera laetus.

EPISTOLA XI.

AD BULLATIUM.

Quid tibi visa Chios, Bullati, notaque Lesbos,
Quid concinna Samos, quid Croesi regia, Sardis,
Smyrna quid et Colophon? Majora minorane fama?
Cunctane prae Campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una,
An Lebedum laudas, odio maris atque viarum?
Scis, Lebedus quid sit: Gabiis desertior atque
Fidenis vicus; tamen illic vivere vellem,
Oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furentem.
Sed neque, qui Capua Romam petit, imbre lutoque

40. vehit, *Orellius.*

Adspersus volet in caupona vivere; nec, qui
Frigus collegit, furnos et balnea laudat,
Ut fortunatam plene praestantia vitam.
Nec, si te validus jactaverit Auster in alto,
Idcirco navem trans Aegeum mare vendas.
Incolumi Rhodos et Mitylene pulchra facit, quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet, ac vultum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu, quamcunque deus tibi fortunaverit horam,
Grata sume manu, neu dulcia differ in annum;
Ut, quocunque loco fueris, vixisse libenter
Te dicas: nam si ratio et prudentia curas,
Non locus, effusi late maris arbiter, aufert:
Coelum, non animum, mutant, qui trans mare currunt.
Strenua nos exercet inertia: navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus.

EPISTOLA XII.

AD ICCIUM.

Fructibus Agrippae Siculis, quos colligis, Icci,
Si recte frueris, non est, ut copia major
Ab Jove donari possit tibi. Tolle querelas:
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil
Divitiae poterunt regales addere majus.
Si forte in medio positorum abstemius, herbis

Vivis et urtica, sic vives protinus, ut te
Confestim liquidus Fortunae rivus inauret:
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos
Cultaque, dum peregre est animus sine corpore velox:
Cum tu inter scabiem tantam et contagia lucri,
Nil parvum sapias et adhuc sublimia cures:
Quae mare compescant causae, quid temperet annum,
Stellae sponte sua jussaene vagentur et errent,
Quid premat obscurum lunae, quid proferat orbem,
Quid velit et possit rerum concordia discors,
Empedocles, an Stertinium deliret acumen?
Verum seu pisces seu porrum et caepe trucidas,
Utere Pompeio Grospho, et, si quid petet, ultro
Defer: nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
Ne tamen ignores, quo sit Romana loco res:
Cantaber Agrippae, Claudi virtute Neronis
Armenius cecidit; jus imperiumque Phraates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defundit Copia cornu.

EPISTOLA XIII.

AD VINIUM ASELLAM.

Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si laetus erit, si denique poscet:
Ne studio nostri pecces, odiumque libellis

Sedulus importes, opera vehemente minister.
Si te forte meae gravis uret sarcina chartae,
Abjicito potius, quam, quo perferre juberis,
Clitellas ferus impingas, Asinaeque paternum
Cognomen vertas in risum et fabula fias.
Viribus uteris per clivos, flumina, lamas;
Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum, ut rusticus agnum,
Ut vinosa glomus furtivae Pyrrhia lanae,
Ut cum pileolo soleas conviva tribulis.
Ne vulgo narres, te sudavisse ferendo
Carmina, quae possint oculos auresque morari
Caesaris; oratus multa prece, nitere porro.
Vade, vale; cave, ne titubes mandataque frangas.

EPISTOLA XIV.

AD VILLICUM SUUM.

Villice silvarum et mihi me reddentis agelli,
Quem tu fastidis, habitatum quinque focis et
Quinque bonos solitum Variam dimittere patres,
Certemus, spinas animone ego fortius an tu
Evellas agro, et melior sit Horatius an res.
Me quamvis Lamiae pietas et cura moratur,
Fratrem moerentis, rapto de fratre dolentis
Insolabiliter, tamen istuc mens animusque
Fert, et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum:
Cui placet alterius, sua nimirum est odio sors.

Stultus uterque locum immeritum causatur inique:
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea villicus optas;
Me constare mihi scis, et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter
Meque et te: nam, quae deserta et inhospita tesqua
Credis, amoena vocat, mecum qui sentit, et odit,
Quae tu pulchra putas. Fornix tibi et uncta popina
Incutiunt urbis desiderium, video, et quod
Angulus iste feret piper et thus ocius uva;
Nec vicina subest vinum praebere taberna
Quae possit tibi, nec meretrix tibicina, cujus
Ad strepitum salias terrae gravis: et tamen urges
Jampridem non tacta ligonibus arva, bovemque
Disjunctum curas et strictis frondibus exples;
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
Nunc, age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
Coena brevis juvat et prope rivum somnus in herba;
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat, non odio obscuro morsuque venenat;
Rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis;
Horum tu in numerum voto ruis; invidet usum
Lignorum et pecoris tibi calo argutus et horti.
Optat ephippia bos piger, optat arare caballus.
Quam scit uterque, libens, censebo, exerceat artem.

EPISTOLA XV.

AD C. NUMONIUM VALAM.

Quae sit hiems Veliae, quod coelum, Vala, Salerni,
Quorum hominum regio et qualis via, nam mihi Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida cum perluor unda
Per medium frigus. Sane murteta relinqui,
Dictaque cessantem nervis elidere morbum
Sulfura contemni, vicus gemit, invidus aegris,
Qui caput et stomachum supponere fontibus audent
Clusinis, Gabiosque petunt et frigida rura.
Mutandus locus est, et diversoria nota
Praeteragendus equus. Quo tendis? Non mihi Cumas
Est iter aut Baias, laeva stomachosus habena
Dicet eques, sed equi frenato est auris in ore.—
Major utrum populum frumenti copia pascat,
Collectosne bibant imbres puteosne perennes
Jugis aquae:—nam vina nihil moror illius orae.—
Rure meo possum quidvis perferre patique:
Ad mare cum veni, generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret,
Quod me Lucanae juvenem commendet amicae.—
Tractus uter plures lepores, uter educet apros,
Utra magis pisces et echinos aequora celent,
Pinguis ut inde domum possim Phaeaxque reverti,
Scribere te nobis, tibi nos accredere par est.
Maenius, ut rebus maternis atque paternis
Fortiter absumptis urbanus coepit haberi,

E. xv. 16. Dulcis aquae.

Scurra vagus, non qui certum praesepe teneret,
Impransus non qui civem dignosceret hoste,
Quaelibet in quemvis opprobria fingere saevus,
Pernicies et tempestas barathrumque macelli,
Quidquid quaesierat, ventri donabat avaro.
Hic, ubi nequitiae fautoribus et timidis nil
Aut paulum abstulerat, patinas coenabat omasi
Vilis et agninae, tribus ursis quod satis esset;
Scilicet ut ventres lamna candente nepotum
Diceret urendos corrector Bestius. Idem
Quidquid erat nactus praedae majoris, ubi omne
Verterat in fumum et cinerem, Non hercule miror,
Aiebat, si qui comedunt bona, cum sit obeso
Nil melius turdo, nil vulva pulchrius ampla.
Nimirum hic ego sum; nam tuta et parvula laudo,
Cum res deficiunt, satis inter vilia fortis;
Verum ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

EPISTOLA XVI.

AD QUINCTIUM.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum, an baccis opulentet olivae,
Pomisne, an pratis, an amicta vitibus ulmo:
Scribetur tibi forma loquaciter et situs agri.
Continui montes, ni dissocientur opaca

35. agnini. 37. correctus.

Valle, sed ut veniens dextrum latus adspiciat sol,
Laevum discedens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigni
Corna vepres et pruna ferant? si quercus et ilex
Multa fruge pecus, multa dominum juvet umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.
Hae latebrae dulces, etiam, si credis, amoenae,
Incolumem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse, quod audis.
Jactamus jam pridem omnis te Roma beatum:
Sed vereor, ne cui de te plus quam tibi credas,
Neve putes alium sapiente bonoque beatum:
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrim sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat, et his verbis vacuas permulceat aures:
Tene magis salvum populus velit, an populum tu,
Servet in ambiguo, qui consulit et tibi et urbi,
Jupiter; Augusti laudes agnoscere possis:
Cum pateris sapiens emendatusque vocari,
Respondesne tuo, dic sodes, nomine? Nempe
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras, si volet, auferet: ut, si
Detulerit fasces indigno, detrahet idem.
Pone, meum est, inquit; pono tristisque recedo.
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;

E. xvi. 8. benigne. 9, 10. ferunt, juvat.

Mordear opprobriis falsis, mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem, nisi mendosum et medicandum? Vir bonus est
quis?
Qui consulta patrum, qui leges juraque servat;
Quo multae magnaeque secantur judice lites;
Quo res sponsore et quo causae teste tenentur.
Sed videt hunc omnis domus et vicinia tota
Introrsum turpem, speciosum pelle decora.
Nec furtum feci nec fugi, si mihi dicat
Servus:—Habes pretium, loris non ureris, aio.—
Non hominem occidi;—Non pasces in cruce corvos.—
Sum bonus et frugi;—renuit negitatque Sabellus:
Cautus enim metuit foveam lupus, accipiterque
Suspectos laqueos, et opertum miluus hamum.
Oderunt peccare boni virtutis amore;
Tu nihil admittes in te formidine poenae:
Sit spes fallendi, miscebis sacra profanis.
Nam de mille fabae modiis cum surripis unum,
Damnum est, non facinus, mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocunque deos vel porco vel bove placat,
Jane pater, clare, clare cum dixit, Apollo,
Lar ra movet metuens audiri: Pulchra Laverna,
Da mihi fallere, da justo sanctoque videri,
Noctem peccatis et fraudibus objice nubem.
Qui melior servo, qui liberior sit avarus,
In triviis fixum cum se demittit ob assem,
Non video: nam, qui cupiet, metuet quoque; porro
Qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.

40. et mendacem; et mendicum.

Vendere cum possis captivum, occidere noli:
Serviet utiliter: sine pascat durus aretque,
Naviget ac mediis hiemet mercator in undis,
Annonae prosit, portet frumenta penusque.
Vir bonus et sapiens audebit dicere: Pentheu,
Rector Thebarum, quid me perferre patique
Indignum coges?—Adimam bona.—Nempe pecus, rem,
Lectos, argentum: tollas licet.—In manicis et
Compedibus saevo te sub custode tenebo.—
Ipse deus, simul atque volam, me solvet.—Opinor,
Hoc sentit: Moriar; mors ultima linea rerum est.

EPISTOLA XVII.

AD SCAEVAM.

Quamvis, Scaeva, satis per te tibi consulis, et scis,
Quo tandem pacto deceat majoribus uti:
Disce, docendus adhuc quae censet amiculus, ut si
Caecus iter monstrare velit; tamen adspice, si quid
Et nos, quod cures proprium fecisse, loquamur.
Si te grata quies et primam somnus in horam
Delectat, si te pulvis strepitusque rotarum,
Si laedit caupona, Ferentinum ire jubebo:
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis paulloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.
Si pranderet olus patienter, regibus uti

E. xvii. 8. laedet; laedat.

Nollet Aristippus.—Si sciret regibus uti,
Fastidiret olus, qui me notat.—Utrius horum
Verba probes et facta, doce, vel junior audi,
Cur sit Aristippi potior sententia; namque
Mordacem Cynicum sic eludebat, ut aiunt:
Scurror ego ipse mihi, populo tu; rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex,
Officium facio; tu poscis vilia rerum
Dante minor, quamvis fers te nullius egentem.
Omnis Aristippum decuit color et status et res,
Tentantem majora, fere praesentibus aequum.
Contra, quem duplici panno patientia velat,
Mirabor, vitae via si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque:
Alter Mileti textam cane pejus et angui
Vitabit chlamydem, morietur frigore, si non
Retuleris pannum: refer et sine vivat ineptus!
Res gerere et captos ostendere civibus hostes,
Attingit solium Jovis et coelestia tentat:
Principibus placuisse viris non ultima laus est.
Non cuivis homini contingit adire Corinthum.
Sedit, qui timuit, ne non succederet: esto:
Quid, qui pervenit? Fecitne viriliter? Atqui
Hic est aut nusquam, quod quaerimus. Hic onus horret,
Ut parvis animis et parvo corpore majus;
Hic subit et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.
Coram rege suo de paupertate tacentes
Plus poscente ferent; distat, sumasne pudenter,
An rapias. Atqui rerum caput hoc erat, hic fons.

21. vilia: verum. 43. sua.

Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus,
Qui dicit, clamat: Victum date! Succinit alter:
Et mihi dividuo findetur munere quadra.
Sed tacitus pasci si posset corvus, haberet
Plus dapis, et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam et subducta viatica plorat,
Nota refert meretrícis acumina, saepe catellam
Saepe periscelidem raptam sibi flentis, uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
Fracto crure planum; licet illi plurima manet
Lacrima, per sanctum juratus dicat Osirim:
Credite, non ludo; crudeles, tollite claudum.
Quaere peregrinum, vicinia rauca reclamat.

EPISTOLA XVIII.

AD LOLLIUM.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus.
Est huic diversum vitio vitium prope majus,
Asperitas agrestis et inconcinna gravisque,
Quae se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera veraque virtus.
Vírtus est medium vitiorum et utrinque reductum.

Alter, in obsequium plus aequo pronus et imi
Derisor lecti, sic nutum divitis horret,
Sic iterat voces et verba cadentia tollit,
Ut puerum saevo credas dictata magistro
Reddere, vel partes mimum tractare secundas;
Alter rixatur de lana saepe caprina,
Propugnat nugis armatus; Scilicet, ut non
Sit mihi prima fides, et, vere quod placet, ut non
Acriter elatrem? Pretium aetas altera sordet.
Ambigitur quid enim? Castor sciàt, an Dolichos plus;
Brundisium Minucî melius via ducat an Appî.
Quem damnosa Venus, quem praeceps alea nudat,
Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga: dives amicus,
Saepe decem vitiis instructior, odit et horret:
Aut, si non odit, regit, ac veluti pia mater,
Plus quam se sapere et virtutibus esse priorem
Vult, et ait prope vera: Meae—contendere noli!—
Stultitiam patiuntur opes; tibi parvula res est;
Arta decet sanum comitem toga; desine mecum
Certare. Eutrapelus, cuicunque nocere volebat,
Vestimenta dabat pretiosa: beatus enim jam
Cum pulchris tunicis sumet nova consilia et spes,
Dormiet in lucem, scorto postponet honestum
Officium, nummos alienos pascet,—ad imum
Threx erit aut olitoris aget mercede caballum.
Arcanum neque tu scrutaberis illius unquam,
Commissumque teges et vino tortus et ira.
Nec tua laudabis studia aut aliena reprendes,
Nec, cum venari volet ille, poemata panges.
Gratia sic fratrum geminorum, Amphionis atque

E. xviii. 19. docilis. 37. ullius.

Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion: tu cede potentis amici
Lenibus imperiis, quotiesque educet in agros
Aetolis onerata plagis jumenta canesque,
Surge et inhumanae senium depone Camenae,
Coenes ut pariter pulmenta laboribus empta;
Romanis sollemne viris opus, utile famae
Vitaeque et membris, praesertim cum valeas et
Vel cursu superare canem vel viribus aprum
Possis. Adde, virilia quod speciosius arma
Non est qui tractet:—scis, quo clamore coronae
Proelia sustineas campestria;—denique saevam
Militiam puer et Cantabrica bella tulisti
Sub duce, qui templis Parthorum signa refigit
Nunc, et, si quid abest, Italis adjudicat armis.
Ac, ne te retrahas et inexcusabilis absis,
Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno.
Partitur lintres exercitus; Actia pugna
Te duce per pueros hostili more refertur;
Adversarius est frater, lacus Hadria, donec
Alterutrum velox victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam, si quid monitoris eges tu,
Quid de quoque viro et cui dicas, saepe videto.
Percontatorem fugito: nam garrulus idem est,
Nec retinent patulae commissa fideliter aures,
Et semel emissum volat irrevocabile verbum.
Non ancilla tuum jecur ulceret ulla puerve
Intra marmoreum venerandi limen amici,
Ne dominus pueri pulchri caraeve puellae
Munere te parvo beet aut incommodus angat.

Qualem commendes, etiam atque etiam adspice, ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur, et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omitte tueri;
Ut penitus notum, si tentent crimina, serves
Tuterisque tuo fidentem praesidio: qui
Dente Theonino cum circumroditur, ecquid
Ad te post paullo ventura pericula sentis?
Nam tua res agitur, paries cum proximus ardet,
Et neglecta solent incendia sumere vires.
Dulcis inexpertis cultura potentis amici;
Expertus metuit. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes tristemque jocosi,
Sedatum celeres, agilem gnavumque remissi,
Potores bibuli media de nocte Falerni
Oderunt porrecta negantem pocula, quamvis
Nocturnos jures te formidare vapores.
Deme supercilio nubem: plerumque modestus
Occupat obscuri speciem, taciturnus acerbi.
Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum;
Num te semper inops agitet vexetque cupido,
Num pavor et rerum mediocriter utilium spes:
Virtutem doctrina paret naturane donet;
Quid minuat curas, quid te tibi reddat amicum:
Quid pure tranquillet, honos an dulce lucellum:
An secretum iter et fallentis semita vitae.
Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas, quid credis, amice, precari?
Sit mihi, quod nunc est, etiam minus, et mihi vivam

87. metuet; metuat. 93. tepores. 98. Ne te. 99. Ne.

Quod superest aevi, si quid superesse volunt di:
Sit bona librorum et provisae frugis in annum
Copia: neu fluitem dubiae spe pendulus horae!
Sed satis est orare Jovem, quae donat et aufert:
Det vitam, det opes: aequum mi animum ipse parabo.

EPISTOLA XIX.

AD MAECENATEM.

Prisco si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt,
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poetas,
Vina fere dulces oluerunt mane Camenae.
Laudibus arguitur vini vinosus Homerus:
Ennius ipse pater nunquam nisi potus ad arma
Prosiluit dicenda. Forum putealque Libonis
Mandabo siccis, adimam cantare severis;
Hoc simul edixi, non cessavere poetae
Nocturno certare mero, putere diurno.
Quid, si quis vultu torvo ferus et pede nudo
Exiguaeque togae simulet textore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagenis aemula lingua,
Dum studet urbanus tenditque disertus haberi.
Decipit exemplar vitiis imitabile: quodsi
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe jocum vestri movere tumultus!

Libera per vacuum posui vestigia princeps,
Non aliena meo pressi pede. Qui sibi fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem;
Temperat Archilochi Musam pede mascula Sappho,
Temperat Alcaeus, sed rebus et ordine dispar,
Nec socerum quaerit, quem versibus oblinat atris,
Nec sponsae laqueum famoso carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus
Vulgavi fidicen; juvat immemorata ferentem
Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus?
Non ego ventosae plebis suffragia venor
Impensis coenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor.
Hinc illae lacrimae. Spissis indigna theatris
Scripta pudet recitare et nugis addere pondus,
Si dixi; Rides, ait, et Jovis auribus ista
Servas; fidis enim, manare poetica mella
Te solum, tibi pulcher. Ad haec ego naribus uu
Formido, et, luctantis acuto ne secer ungui,
Displicet iste locus, clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.

E. xix. 22, 23. fidet—reget.

EPISTOLA XX.

AD LIBRUM SUUM.

Vertumnum Janumque, liber, spectare videris,
Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves et grata sigilla pudico:
Paucis ostendi gemis, et communia laudas,
Non ita nutritus. Fuge, quo descendere gestis.
Non erit emisso reditus tibi. Quid miser egi?
Quid volui? dices, ubi quis te laeserit; et scis
In breve te cogi, cum plenus languet amator.
Quodsi non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas;
Contrectatus ubi manibus sordescere vulgi
Coeperis, aut tineas pasces taciturnus inertes,
Aut fugies Uticam aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus, ut ille,
Qui male parentem in rupes protrusit asellum
Iratus; quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Cum tibi sol tepidus plures admoverit aures,
Me libertino natum patre et in tenui re
Majores pennas nido extendisse loqueris,
Ut, quantum generi demas, virtutibus addas:
Me primis urbis belli placuisse domique;
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te percontabitur aevum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.

E. xx. 5. discedere. 7. quid—laeserit.

Q. HORATII FLACCI

EPISTOLARUM

LIBER SECUNDUS

EPISTOLA I.

AD AUGUSTUM.

Cum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes, in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.
Romulus et Liber pater et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit Hydram
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui praegravat artes
Infra se positas; exstinctus amabitur idem.
Praesenti tibi maturos largimur honores,

Jurandasque tuum per nomen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.
Sed tuus hic populus, sapiens et justus in uno,
Te nostris ducibus, te Graiis anteferendo,
Cetera nequaquam simili ratione modoque
Aestimat, et, nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit:
Sic fautor veterum, ut tabulas peccare vetantes,
Quas bis quinque viri sanxerunt, foedera regum
Vel Gabiis vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum,
Dictitet Albano Musas in monte locutas.
Si, quia Graecorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est quod multa loquamur:
Nil intra est oleam, nil extra est in nuce duri:
Venimus ad summum fortunae, pingimus atque
Psallimus et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poemata reddit,
Scire velim, chartis pretium quotus arroget annus.
Scriptor, abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet, an inter
Viles atque novos? Excludat jurgia finis.—
Est vetus atque probus, centum qui perficit annos.—
Quid, qui deperiit minor uno mense vel anno,
Inter quos referendus erit? veteresne poetas,
An quos et praesens et postera respuat aetas?—
Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno.—
Utor permisso, caudaeque pilos ut equinae
Paullatim vello, et demo unum, demo et item unum,
Dum cadat elusus ratione ruentis acervi,

E. i. 16. numen, *Orellius*. 46. etiam; itidem.

Qui redit in fastos et virtutem aestimat annis,
Miraturque nihil, nisi quod Libitina sacravit.
Ennius, et sapiens et fortis, et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est, et mentibus haeret
Paene recens? Adeo sanctum est vetus omne poema.
Ambigitur quoties, uter utro sit prior, aufert
Pacuvius docti famam senis, Accius alti;
Dicitur Afrani toga convenisse Menandro,
Plautus ad exemplar Siculi properare Epicharmi,
Vincere Caecilius gravitate, Terentius arte.
Hos ediscit et hos arto stipata theatro
Spectat Roma potens; habet hos numeratque poetas
Ad nostrum tempus Livi scriptoris ab aevo.
Interdum vulgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poetas,
Ut nihil anteferat, nihil illis comparet, errat:
Si quaedam nimis antique, si pleraque dure
Dicere credit eos, ignave multa fatetur,
Et sapit et mecum facit et Jove judicat aequo.
Non equidem insector delendave carmina Livi
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare: sed emendata videri
Pulchraque et exactis minimum distantia miror.
Inter quae verbum emicuit si forte decorum,
Si versus paullo concinnior unus et alter,
Injuste totum ducit venditque poema.
Indignor quidquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper:
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae

67. cedit.

Fabula si dubitem, clament periisse pudorem
Cuncti paene patres, ea cum reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit:
Vel quia nil rectum, nisi quod placuit sibi, ducunt,
Vel quia turpe putant parere minoribus, et, quae
Imberbes didicere, senes perdenda fateri.
Jam Saliare Numae carmen qui laudat, et illud,
Quod mecum ignorat, solus vult scire videri,
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Graecis novitas invisa fuisset,
Quam nobis, quid nunc esset vetus, aut quid haberet,
Quod legeret tereretque viritim publicus usus?
Ut primum positis nugari Graecia bellis
Coepit, et in vitium fortuna labier aequa,
Nunc athletarum studiis, nunc arsit equorum,
Marmoris aut eboris fabros aut aeris amavit,
Suspendit picta vultum mentemque tabella,
Nunc tibicinibus, nunc est gavisa tragoedis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et sollemne, reclusa
Mane domo vigilare, clienti promere jura:
Cautos nominibus rectis expendere nummos,
Majores audire, minori dicere, per quae
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis, et calet uno
Scribendi studio; puerique patresque severi
Fronde comas vincti coenant et carmina dictant.
Ipse ego, qui nullos me affirmo scribere versus,

92. Quiritum. 105. certis.

Invenior Parthis mendacior, et prius orto
Sole vigil calamum et chartas et scrinia posco.
Navim agere ignarus navis timet; abrotonum aegro
Non audet, nisi qui didicit, dare: quod medicorum est,
Promittunt medici; tractant fabrilia fabri:
Scribimus indocti doctique poemata passim.
Hic error tamen et levis haec insania quantas
Virtutes habeat, sic collige: vatis avarus
Non temere est animus; versus amat, hoc studet unum:
Detrimenta, fugas servorum, incendia ridet,
Non fraudem socio puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo;
Militiae quanquam piger et malus, utilis urbi,
Si das hoc, parvis quoque rebus magna juvari.
Os tenerum pueri balbumque poeta figurat,
Torquet ab obscoenis jam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae;
Recte facta refert, orientia tempora notis
Instruit exemplis, inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus et praesentia numina sentit,
Coelestes implorat aquas docta prece blandus,
Avertit morbos, metuenda pericula pellit,
Impetrat et pacem et locupletem frugibus annum.
Carmine di superi placantur, carmine manes.
Agricolae prisci, fortes parvoque beati,
Condita post frumenta levantes tempore festo
Corpus et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris et conjuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium, memorem brevis aevi.
Fescennina per hunc inventa licentia morem,

Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos
Lusit amabiliter, donec jam saevus apertam
In rabiem coepit verti jocus, et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti; fuit intactis quoque cura
Conditione super communi; quin etiam lex
Poenaque lata, malo quae nollet carmine quenquam
Describi. Vertere modum, formidine fustis
Ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit, et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius, et grave virus
Munditiae pepulere: sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina chartis,
Et post Punica bella quietus, quaerere coepit,
Quid Sophocles et Thespis et Aeschylus utile ferrent.
Tentavit quoque rem, si digne vertere posset,
Et placuit sibi, natura sublimis et acer;
Nam spirat tragicum satis et feliciter audet;
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet comoedia tanto
Plus oneris, quanto veniae minus. Adspice, Plautus
Quo pacto partes tutetur amantis ephebi,
Ut patris attenti, lenonis ut insidiosi;
Quantus sit Dossennus edacibus in parasitis,
Quam non adstricto percurrat pulpita socco:
Gestit enim nummum in loculos demittere, post hoc
Securus, cadat an recto stet fabula talo.
Quem tulit ad scenam ventoso Gloria curru,
Exanimat lentus spectator, sedulus inflat:
Sic leve, sic parvum est, animum quod laudis avarum

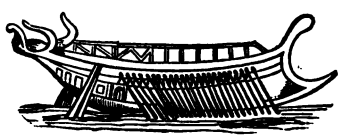
Subruit aut reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.
Saepe etiam audacem fugat hoc terretque poetam,
Quod numero plures, virtute et honore minores,
Indocti stolidique et depugnare parati,
Si discordet eques, media inter carmina poscunt
Aut ursum aut pugiles: his nam plebecula plaudit.
Verum equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quatuor aut plures aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae:
Mox trahitur manibus regum fortuna retortis,
Esseda festinant, pilenta, petorrita, naves,
Captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus, seu
Diversum confusa genus panthera camelo
Sive elephas albus vulgi converteret ora;
Spectaret populum ludis attentius ipsis
Ut sibi praebentem mimo spectacula plura,
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum;
Tanto cum strepitu ludi spectantur et artes
Divitiaeque peregrinae, quibus oblitus actor
Cum stetit in scena, concurrit dextera laevae.
Dixit adhuc aliquid? Nil sane. Quid placet ergo?
Lana Tarentino violas imitata veneno.
Ac ne forte putes, me, quae facere ipse recusem,
Cum recte tractent alii, laudare maligne;
Ille per extentum funem mihi posse videtur
Ire poeta, meum qui pectus inaniter angit,

186. gaudet.

Irritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis, modo ponit Athenis.
Verum age, et his, qui se lectori credere malunt,
Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis complere libris, et vatibus addere calcar
Ut studio majore petant Helicona virentem.
Multa quidem nobis facimus mala saepe poetae,—
Ut vineta egomet caedam mea—cum tibi librum
Sollicito damus aut fesso; cum laedimur, unum
Si quis amicorum est ausus reprehendere versum;
Cum loca jam recitata revolvimus irrevocati;
Cum lamentamur, non apparere labores
Nostros, et tenui deducta poemata filo;
Cum speramus, eo rem venturam, ut, simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas, et egere vetes, et scribere cogas.
Sed tamen est operae pretium cognoscere, quales
Aedituos habeat belli spectata domique
Virtus, indigno non committenda poetae.
Gratus Alexandro regi Magno fuit ille
Choerilus, incultis qui versibus et male natis
Retulit acceptos, regale nomisma, Philippos.
Sed, veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poema
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, ne quis se praeter Apellem
Pingeret, aut alius Lysippo duceret aera
Fortis Alexandri vultum simulantia. Quodsi
Judicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares,
Boeotûm in crasso jurares aëre natum.
At neque dedecorant tua de se judicia atque

Munera, quae multa dantis cum laude tulerunt,
Dilecti tibi Virgilius Variusque poetae;
Nec magis expressi vultus per ahenea signa,
Quam per vatis opus mores animique virorum
Clarorum apparent. Nec sermones ego mallem
Repentes per humum, quam res componere gestas,
Terrarumque situs et flumina dicere et arces
Montibus impositas et barbara regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Janum,
Et formidatam Parthis te principe Romam,
Si, quantum cuperem, possem quoque; sed neque parvum
Carmen majestas recipit tua, nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem, stulte quem diligit, urget:
Praecipue cum se numeris commendat et arte:
Discit enim citius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium, quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam,
Nec prave factis decorari versibus opto,
Ne rubeam pingui donatus munere, et una
Cum scriptore meo, capsa porrectus aperta,
Deferar in vicum vendentem thus et odores
Et piper, et quidquid chartis amicitur ineptis.

268. operta. 270. memptis.



EPISTOLA II.

AD JULIUM FLORUM.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere natum
Tibure vel Gabiis, et tecum sic agat:—Hic, et
Candidus et talos a vertice pulcher ad imos,
Fiet eritque tuus nummorum millibus octo,
Verna ministeriis ad natus aptus heriles,
Litterulis Graecis imbutus, idoneus arti
Cuilibet; argilla quidvis imitabitur uda;
Quin etiam canet indoctum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
Laudat venales, qui vult extrudere, merces.
Res urget me nulla: meo sum pauper in aere.
Nemo hoc mangonum faceret tibi; non temere a me
Quivis ferret idem. Semel hic cessavit, et, ut fit,
In scalis latuit, metuens pendentis habenae:—
Des nummos, excepta nihil te si fuga laedat;
Ille ferat pretium poenae securus, opinor.
Prudens emisti vitiosum; dicta tibi est lex:
Insequeris tamen hunc et lite moraris iniqua?
Dixi me pigrum proficiscenti tibi, dixi
Talibus officiis prope mancum, ne mea saevus
Jurgares ad te quod epistola nulla rediret.
Quid tum profeci, mecum facientia jura
Si tamen attentas? Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax.
Lucilli miles collecta viatica multis
Aerumnis, lassus dum noctu stertit, ad assem

E. ii. 22. veniret.

Perdiderat; post hoc vehemens lupus, et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Praesidium regale loco dejecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum, donis ornatur honestis;
Accipit et bis dena super sestertia nummûm.
Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens, hortari coepit eundem
Verbis, quae timido quoque possent addere mentem:
I, bone, quo virtus tua te vocat, i pede fausto,
Grandia laturus meritorum praemia! Quid stas?
Post haec ille catus, quantumvis rusticus: Ibit,
Ibit eo, quo vis, qui zonam perdidit, inquit.
Romae nutriri mihi contigit, atque doceri,
Iratus Graiis quantum nocuisset Achilles.
Adjecere bonae paullo plus artis Athenae,
Scilicet ut possem curvo dignoscere rectum,
Atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma,
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pennis, inopemque paterni
Et Laris et fundi, paupertas impulit audax,
Ut versus facerem; sed, quod non desit, habentem
Quae poterunt unquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?
Singula de nobis anni praedantur euntes:
Eripuere jocos, Venerem, convivia, ludum,
Tendunt extorquere poemata: quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes, hic delectatur iambis,

44. vellem, *Orellius*.

Ille Bioneis sermonibus et sale nigro.
Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? quid non dem? Renuis tu, quod jubet alter;
Quod petis, id sane est invisum acidumque duobus.
Praeter cetera, me Romaene poemata censes
Scribere posse inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis: cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque:
Intervalla vides humane commoda.—Verum
Purae sunt plateae, nihil ut meditantibus obstet.—
Festinat calidus mulis gerulisque redemptor,
Torquet nunc lapidem, nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac rabiosa furit canis, hac lutulenta ruit sus:
I nunc et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus, et fugit urbem,
Rite cliens Bacchi somno gaudentis et umbra;
Tu me inter strepitus nocturnos atque diurnos
Vis canere, et contracta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumpsit Athenas
Et studiis annos septem dedit insenuitque
Libris et curis, statua taciturnius exit
Plerumque et risu populum quatit: hic ego, rerum
Fluctibus in mediis et tempestatibus urbis,
Verba lyrae motura sonum connectere digner?
Frater erat Romae consulti rhetor, ut alter
Alterius sermone meros audiret honores,
Gracchus ut hic illi foret, huic ut Mucius ille.
Qui minus argutos vexat furor iste poetas?
Carmina compono, hic elegos. Mirabile visu

77. urbes. 80. contacta.

Caelatumque novem Musis opus! Adspice primum,
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus aedem;
Mox etiam, si forte vacas, sequere et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur, et totidem plagis consumimus hostem,
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius; ille meo quis?
Quis, nisi Callimachus? Si plus adposcere visus,
Fit Mimnermus, et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Cum scribo, et supplex populi suffragia capto;
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures.
Ridentur, mala qui componunt carmina; verum
Gaudent scribentes, et se venerantur, et ultro,
Si taceas, laudant, quidquid scripsere, beati.
At, qui legitimum cupiet fecisse poema,
Cum tabulis animum censoris sumet honesti;
Audebit, quaecunque parum splendoris habebunt,
Et sine pondere erunt, et honore indigna ferentur,
Verba movere loco, quamvis invita recedant,
Et versentur adhuc intra penetralia Vestae.
Obscurata diu populo bonus eruet, atque
Proferet in lucem speciosa vocabula rerum,
Quae priscis memorata Catonibus atque Cethegis
Nunc situs informis premit et deserta vetustas:
Adsciscet nova, quae genitor produxerit usus;
Vehemens et liquidus puroque simillimus amni,
Fundet opes, Latiumque beabit divite lingua;
Luxuriantia compescet, nimis aspera sano
Levabit cultu, virtute carentia tollet;
Ludentis speciem dabit, et torquebitur, ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur.

Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me vel denique fallant,
Quam sapere et ringi. Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos,
In vacuo laetus sessor plausorque theatro;
Cetera qui vitae servaret munia recto
More, bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis
Et signo laeso non insanire lagenae;
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque refectus
Expulit helleboro morbum bilemque meraco,
Et redit ad sese: Pol, me occidistis, amici,
Non servastis, ait, cui sic extorta voluptas
Et demptus per vim mentis gratissimus error.
Nimirum sapere est abjectis utile nugis,
Et tempestivum pueris concedere ludum,
Ac non verba sequi fidibus modulanda Latinis,
Sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec tacitusque recordor:
Si tibi nulla sitim finiret copia lymphae,
Narrares medicis: quod, quanto plura parasti,
Tanto plura cupis, nulline faterier audes?
Si vulnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba
Proficiente nihil curarier. Audieras, cui
Rem di donarent, illi decedere pravam
Stultitiam; et, cum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem?
At si divitiae prudentem reddere possent,
Si cupidum timidumque minus te, nempe ruberes,
Viveret in terris te si quis avarior uno.
Si proprium est, quod quis libra mercatur et aere,
Quaedam, si credis consultis, mancipat usus;

Qui te pascit ager, tuus est, et villicus Orbi,
Cum segetes occat tibi mox frumenta daturas,
Te dominum sentit. Das nummos, accipis uvam,
Pullos, ova, cadum temeti: nempe modo isto
Paullatim mercaris agrum, fortasse trecentis,
Aut etiam supra, nummorum millibus emptum.
Quid refert, vivas numerato nuper an olim?
Emptor Aricini quondam Veientis et arvi
Emptum coenat olus, quamvis aliter putat; emptis
Sub noctem gelidam lignis calefactat ahenum;
Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit jurgia: tanquam
Sit proprium quidquam, puncto quod mobilis horae
Nunc prece, nunc pretio, nunc vi, nunc morte suprema
Permutet dominos et cedat in altera jura.
Sic, quia perpetuus nulli datur usus, et heres
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea? quidve Calabris
Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tinctas,
Sunt qui non habeant; est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
Praeferat Herodis palmetis pinguibus, alter
Dives et importunus ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum-
Quodque caput, vultu mutabilis, albus et ater.
Utar, et ex modico, quantum res poscet, acervo
Tollam, nec metuam, quid de me judicet heres,

161. daturus.

Quod non plura datis invenerit; et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet, et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumptum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda domus procul absit: ego, utrum
Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis Aquilone secundo:
Non tamen adversis aetatem ducimus Austris;
Viribus, ingenio, specie, virtute, loco, re,
Extremi primorum, extremis usque priores.
Non es avarus: abi. Quid? Cetera jam simul isto
Cum vitio fugere? Caret tibi pectus inani
Ambitione? Caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? Ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exempta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis atque bibisti;
Tempus abire tibi est, ne potium largius aequo
Rideat et pulset lasciva decentius aetas.

199. domu; domo; procul procul.

Q. HORATII FLACCI

EPISTOLA AD PISONES,

DE ARTE POETICA.

Humano capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
Persimilem, cujus, velut aegri somnia, vanae
Fingentur species, ut nec pes nec caput uni
Reddatur formae. Pictoribus atque poetis
Quidlibet audendi semper fuit aequa potestas.
Scimus, et hanc veniam petimusque damusque vicissim,
Sed non ut placidis coeant immitia, non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Adsuitur pannus; cum lucus et ara Dianae
Et properantis aquae per amoenos ambitus agros,

8. Finguntur.

Aut flumen Rhenum aut pluvius describitur arcus.
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare, quid hoc, si fractis enatat exspes
Navibus, aere dato qui pingitur? Amphora coepit
Institui: currente rota cur urceus exit?
Denique sit quidvis simplex duntaxat et unum.
Maxima pars vatum, pater et juvenes patre digni,
Decipimur specie recti. Brevis esse laboro,
Obscurus fio; sectantem levia nervi
Deficiunt animique; professus grandia turget;
Serpit humi tutus nimium timidusque procellae.
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber, unus et ungues
Exprimet et molles imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet: hunc ego me, si quid componere curem,
Non magis esse velim, quam pravo vivere naso
Spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, aequam
Viribus, et versate diu, quid ferre recusent,
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc, nec lucidus ordo.
Ordinis haec virtus erit et Venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et praesens in tempus omittat;
Hoc amet, hoc spernat promissi carminis auctor.
In verbis etiam tenuis cautusque serendis,
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,

23. quod vis. 32. imus. 42. haud ego.

Fingere cinctutis non exaudita Cethegis
Continget, dabiturque licentia sumpta pudenter
Et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadent, parce detorta. Quid autem
Caecilio Plautoque dabit Romanus, ademptum
Virgilio Varioque? Ego cur, acquirere pauca
Si possum, invideor, cum lingua Catonis et Enni
Sermonem patrium ditaverit et nova rerum
Nomina protulerit? Licuit semperque licebit,
Signatum praesente nota producere nomen.
Ut silvae foliis pronos mutantur in annos,
Prima cadunt: ita verborum vetus interit aetas,
Et juvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque: sive receptus
Terra Neptunus classes Aquilonibus arcet,
Regis opus, sterilisve diu palus aptaque remis
Vicinas urbes alit et grave sentit aratrum,
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius; mortalia facta peribunt,
Nedum sermonum stet honos et gratia vivax.
Multa renascentur, quae jam cecidere, cadentque
Quae nunc sunt in honore, vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi.
Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos;
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant et adhuc sub judice lis est.
Archilochum proprio rabies armavit iambo:
Hunc socci cepere pedem grandesque cothurni,
Alternis aptum sermonibus, et populares

53. cadant. 59. procudere. 62. virentque.

Vincentem strepitus, et natum rebus agendis.
Musa dedit fidibus divos puerosque deorum,
Et pugilem victorem, et equum certamine primum,
Et juvenum curas, et libera vina referre.
Descriptas servare vices operumque colores,
Cur ego, si nequeo ignoroque, poeta salutor?
Cur nescire, pudens prave, quam discere, malo?
Versibus exponi tragicis res comica non vult:
Indignatur item privatis ac prope socco
Dignis carminibus narrari coena Thyestae.
Singula quaeque locum teneant sortita decenter.
Interdum tamen et vocem comoedia tollit,
Iratusque Chremes tumido delitigat ore,
Et tragicus plerumque dolet sermone pedestri.
Telephus et Peleus, cum pauper et exsul, uterque
Projicit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querela.
Non satis est pulchra esse poemata: dulcia sunto,
Et quocunque volent, animum auditoris agunto.
Ut ridentibus arrident, ita flentibus adsunt
Humani vultus. Si vis me flere, dolendum est
Primum ipsi tibi; tunc tua me infortunia laedent,
Telephe vel Peleu: male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia moestum
Vultum verba decent, iratum plena minarum,
Ludentem lasciva, severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum; juvat, aut impellit ad iram,
Aut ad humum moerore gravi deducit et angit;
Post effert animi motus interprete lingua,
Si dicentis erunt fortunis absona dicta,

92. decentem. 95, 96. pedestri. Telephus—.
101. adsint; adflent, *de conj.*

Romani tollent equites peditesque cachinnum.
Intererit multum, divusne loquatur an heros,
Maturusne senex an adhuc florente juventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere, aut sibi convenientia finge.
Scriptor honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer,
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scenae committis, et audes
Personam formare novam, servetur ad imum,
Qualis ab incepto processerit, et sibi constet.
Difficile est proprie communia dicere: tuque
Rectius Iliacum carmen deducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati juris erit, si
Non circa vilem patulumque moraberis orbem,
Nec verbum verbo curabis reddere fidus
Interpres, nec desilies imitator in artum,
Unde pedem proferre pudor vetet aut operis lex.
Nec sic incipies, ut scriptor cyclicus olim:
Fortunam Priami cantabo et nobile bellum.
Quid dignum tanto feret hic promissor hiatu?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte:
"Dic mihi, Musa, virum, captae post tempora Trojae
Qui mores hominum multorum vidit et urbes."
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,

114. Davusne. 119, 120. finge, Scriptor. 139. Parturient.

Antiphaten Scyllamque et cum Cyclope Charybdin;
Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum orditur ab ovo;
Semper ad eventum festinat, et in medias res,
Non secus ac notas, auditorem rapit, et quae
Desperat tractata nitescere posse, relinquit,
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
Tu, quid ego et populus mecum desideret, audi.
Si plausoris eges aulaea manentis, et usque
Sessuri, donec cantor, Vos plaudite, dicat,
Aetatis cujusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
Reddere qui voces jam scit puer, et pede certo
Signat humum, gestit paribus colludere, et iram
Colligit ac ponit temere, et mutatur in horas.
Imberbis juvenis, tandem custode remoto,
Gaudet equis canibusque et aprici gramine campi,
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis cupidusque et amata relinquere pernix.
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet, quod mox mutare laboret.
Multa senem circumveniunt incommoda; vel quod
Quaerit, et inventis miser abstinet ac timet uti,
Vel quod res omnes timide gelideque ministrat,
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt. Ne forte seniles

157. maturis. 172. spe lentus, *de conj.*; *ibid.* pavidusque— *de conj.*

Mandentur juveni partes, pueroque viriles,
Semper in adjunctis aevoque morabimur aptis.
Aut agitur res in scenis, aut acta refertur.
Segnius irritant animos demissa per aurem,
Quam quae sunt oculis subjecta fidelibus, et quae
Ipse sibi tradit spectator. Non tamen intus
Digna geri promes in scenam, multaque tolles
Ex oculis, quae mox narret facundia praesens:
Ne pueros coram populo Medea trucidet,
Aut humana palam coquat exta nefarius Atreus,
Aut in avem Progne vertatur, Cadmus in anguem.
Quodcunque ostendis mihi sic, incredulus odi.
Neve minor, neu sit quinto productior actu
Fabula, quae posci vult et spectata reponi.
Nec deus intersit, nisi dignus vindice nodus
Inciderit, nec quarta loqui persona laboret.
Actoris partes chorus officiumque virile
Defendat, neu quid medios intercinat actus,
Quod non proposito conducat et haereat apte
Ille bonis faveatque et consilietur amice,
Et regat iratos, et amet peccare timentes;
Ille dapes laudet mensae brevis, ille salubrem
Justitiam legesque et apertis otia portis;
Ille tegat commissa, deosque precetur et oret,
Ut redeat miseris, abeat fortuna superbis.
Tibia non, ut nunc, orichalco vincta tubaeque
Aemula, sed tenuis simplexque foramine pauco,
Adspirare et adesse choris erat utilis, atque
Nondum spissa nimis complere sedilia flatu;
Quo sane populus numerabilis, utpote parvus,
Et frugi castusque verecundusque coibat.
Postquam coepit agros extendere victor, et urbem

197. pacare tumentes, *Orellius*. 202. juncta.

Latior amplecti murus, vinoque diurno
Placari Genius festis impune diebus;
Accessit numerisque modisque licentia major.
Indoctus quid enim saperet liberque laborum
Rusticus urbano confusus, turpis honesto?
Sic priscae motumque et luxuriem addidit arti
Tibicen, traxitque vagus per pulpita vestem.
Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia praeceps,
Utiliumque sagax rerum et divina futuri
Sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit, et asper
Incolumi gravitate jocum tentavit eo, quod
Illecebris erat et grata novitate morandus
Spectator, functusque sacris et potus et exlex.
Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo,
Ne, quicunque deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas,
Aut, dum vitat humum, nubes et inania captet.
Effutire leves indigna tragoedia versus,
Ut festis matrona moveri jussa diebus,
Intererit Satyris paullum pudibunda protervis.
Non ego inornata et dominantia nomina solum
Verbaque, Pisones, Satyrorum scriptor amabo;
Nec sic enitar tragico differre colori,
Ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis

237. an audax.

Speret idem, sudet multum, frustraque laboret
Ausus idem: tantum series juncturaque pollet,
Tantum de medio sumptis accedit honoris.
Silvis deducti caveant me judice Fauni,
Ne, velut innati triviis ac paene forenses,
Aut nimium teneris juvenentur versibus unquam,
Aut immunda crepent ignominiosaque dicta.
Offenduntur enim, quibus est equus et pater et res,
Nec, si quid fricti ciceris probat et nucis emptor,
Aequis accipiunt animis, donantve corona.
Syllaba longa brevi subjecta vocatur iambus,
Pes citus; unde etiam trimetris accrescere jussit
Nomen iambeis, cum senos redderet ictus
Primus ad extremum similis sibi. Non ita pridem,
Tardior ut paullo graviorque veniret ad aures,
Spondeos stabiles in jura paterna recepit
Commodus et patiens, non ut de sede secunda
Cederet aut quarta socialiter. Hic et in Acci
Nobilibus trimetris apparet rarus, et Enni
In scenam missos cum magno pondere versus,
Aut operae celeris nimium curaque carentis,
Aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poemata judex,
Et data Romanis venia est indigna poetis.
Idcircone vager scribamque licenter? an omnes
Visuros peccata putem mea, tutus et intra
Spem veniae cautus? Vitavi denique culpam,
Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales, nimium patienter utrumque,
Ne dicam stulte, mirati; si modo ego et vos

265. ut omnes; at omnes.

Scimus inurbanum lepido seponere dicto,
Legitimumque sonum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae
Dicitur, et plaustris vexisse poemata Thespis,
Quae canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis,
Et docuit magnumque loqui nitique cothurno.
Successit vetus his comoedia, non sine multa
Laude; sed in vitium libertas excidit et vim
Dignam lege regi: lex est accepta, chorusque
Turpiter obticuit, sublato jure nocendi.
Nil intentatum nostri liquere poetae;
Nec minimum meruere decus, vestigia Graeca
Ausi deserere, et celebrare domestica facta,
Vel qui praetextas vel qui docuere togatas.
Nec virtute foret clarisque potentius armis,
Quam lingua, Latium, si non offenderet unum-
Quemque poetarum limae labor et mora. Vos, o
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coercuit, atque
Perfectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte
Credit, et excludit sanos Helicone poetas
Democritus, bona pars non ungues ponere curat,
Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poetae,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poemata; verum
Nil tanti est. Ergo fungar vice cotis, acutum

294. Praesectum.

Reddere quae ferrum valet, exsors ipsa secandi:
Munus et officium nil scribens ipse docebo,
Unde parentur opes, quid alat formetque poetam,
Quid deceat, quid non, quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons:
Rem tibi Socraticae poterunt ostendere chartae,
Verbaque provisam rem non invita sequentur.
Qui didicit, patriae quid debeat, et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quae
Partes in bellum missi ducis; ille profecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque jubebo
Doctum imitatorem, et vivas hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula, nullius Veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur,
Quam versus inopes rerum nugaeque canorae.
Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere. Dicat
Filius Albini: si de quincunce remota est
Uncia, quid superat? Poteras dixisse: Triens.—Eu!
Rem poteris servare tuam. Redit uncia, quid fit?—
Semis. At haec animos aerugo et cura peculi
Cum semel imbuerit, speramus carmina fingi
Posse, linenda cedro et levi servanda cupresso?
Aut prodesse volunt aut delectare poetae,
Aut simul et jucunda et idonea dicere vitae.
Quidquid praecipies, esto brevis, ut cito dicta

314. quid—quid. 318. veras. 319. jocis. 326. Dicas, *de conj.* 328. superet; *ibid.* poterat.

Percipiant animi dociles, teneantque fideles:
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris:
Ne, quodcunque volet, poscat sibi fabula credi,
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis,
Celsi praetereunt austera poemata Ramnes:
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo.
Hic meret aera liber Sosiis, hic et mare transit,
Et longum noto scriptori prorogat aevum.
Sunt delicta tamen, quibus ignovisse velimus.
Nam neque chorda sonum reddit, quem vult manus et mens,
Poscentique gravem persaepe remittit acutum;
Nec semper feriet, quodcunque minabitur, arcus.
Verum, ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; ut citharoedus
Ridetur, chorda qui semper oberrat eadem:
Sic mihi, qui multum cessat, fit Choerilus ille,
Quem bis terve bonum cum risu miror; et idem
Indignor, quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Ut pictura, poesis: erit quae, si propius stes,
Te capiat magis, et quaedam, si longius abstes:
Haec amat obscurum: volet haec sub luce videri,
Judicis argutum quae non formidat acumen;
Haec placuit semel, haec decies repetita placebit.
O major juvenum, quamvis et voce paterna

360. opere in longo.

Fingeris ad rectum, et per te sapis, hoc tibi dictum
Tolle memor: certis medium et tolerabile rebus
Recte concedi—consultus juris et actor
Causarum mediocris, abest virtute diserti
Messalae, nec scit, quantum Cascellius Aulus:
Sed tamen in pretio est;—mediocribus esse poetis,
Non homines, non di, non concessere columnae.
Ut gratas inter mensas symphonia discors
Et crassum unguentum et Sardo cum melle papaver
Offendunt, poterat duci quia coena sine istis:
Sic animis natum inventumque poema juvandis,
Si paullum summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit,
Ne spissae risum tollant impune coronae;
Qui nescit, versus tamen audet fingere?—Quidni?
Liber et ingenuus, praesertim census equestrem
Summam nummorum, vitioque remotus ab omni?—
Tu nihil invita dices faciesve Minerva,
Id tibi judicium est, ea mens: si quid tamen olim
Scripseris, in Metii descendat judicis aures,
Et patris, et nostras, nonumque prematur in annum,
Membranis intus positis. Delere licebit,
Quod non edideris; nescit vox missa reverti.
Silvestres homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus,
Dictus ob hoc lenire tigres rabidosque leones.
Dictus et Amphion, Thebanae conditor arcis
Saxa movere sono testudinis, et prece blanda
Ducere, quo vellet. Fuit haec sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare jura maritis,

394. urbis.

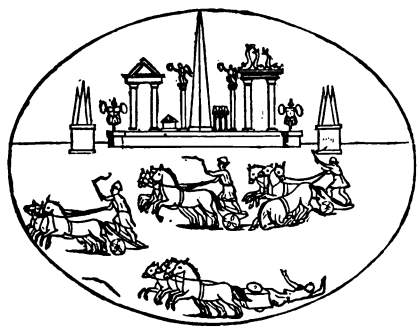
Oppida moliri, leges incidere ligno:
Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus
Tyrtaeusque mares animos in Martia bella
Versibus exacuit: dictae per carmina sortes,
Et vitae monstrata via est, et gratia regum
Pieriis tentata modis, ludusque repertus,
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae sollers et cantor Apollo.
Natura fieret laudabile carmen, an arte,
Quaesitum est. Ego nec studium sine divite vena,
Nec rude quid possit video ingenium: alterius sic
Altera poscit opem res, et conjurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer; sudavit et alsit,
Abstinuit venere et vino. Qui Pythia cantat
Tibicen, didicit prius, extimuitque magistrum.
Nec satis est dixisse: Ego mira poemata pango,
Occupet extremum scabies; mihi turpe relinqui est,
Et, quod non didici, sane nescire fateri.
Ut praeco, ad merces turbam qui cogit emendas,
Assentatores jubet ad lucrum ire poeta
Dives agris, dives positis in foenore nummis.
Si vero est, unctum qui recte ponere possit,
Et spondere levi pro paupere, et eripere atris
Litibus implicitum; mirabor, si sciet inter-
Noscere mendacem verumque beatus amicum.
Tu, seu donaris seu quid donare voles cui,
Nolito ad versus tibi factos ducere plenum
Laetitiae; clamabit enim: Pulchre! Bene! Recte!
Pallescet super his, etiam stillabit amicis
Ex oculis rorem, saliet, tundet pede terram.

410. prosit.

Ut, qui conducti plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo: sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urgere culullis
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quinctilio si quid recitares, Corrige, sodes,
Hoc, aiebat, et hoc. Melius te posse negares
Bis terque expertum frustra, delere jubebat,
Et male tornatos incudi reddere versus.
Si defendere delictum, quam vertere, malles;
Nullum ultra verbum aut operam insumebat inanem,
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
Culpabit duros, incomptis adlinet atrum
Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit,
Fiet Aristarchus. Non dicet: cur ego amicum
Offendam in nugis? Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urget,
Aut fanaticus error et iracunda Diana,
Vesanum tetigisse timent fugiuntque poetam,
Qui sapiunt: agitant pueri, incautique sequuntur.
Hic, dum sublimis versus ructatur et errat,
Si veluti merulis intentus decidit auceps
In puteum foveamve, licet, Succurrite, longum
Clamet, io cives! non sit qui tollere curet.
Si curet quis opem ferre et demittere funem,
Qui scis, an prudens huc se projecerit, atque

441. formatos, *de conj.*; ter natos, *de conj.* 443. sumebat.

Servari nolit? dicam, Siculique poetae
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Aetnam
Insiluit. Sit jus liceatque perire poetis:
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit, nec, si retractus erit, jam
Fiet homo et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet: utrum
Minxerit in patrios cineres, an triste bidental
Moverit incestus. Certe furit, ac velut ursus
Objectos caveae valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus:
Quem vero arripuit, tenet occiditque legendo,
Non missura cutem, nisi plena cruoris, hirudo.



NOTES.

NOTES ON THE ODES.

BOOK I.

ODE I.

In this introductory ode, Horace exhibits, in union, two sentiments, inseparable from his life and character—his love for his art, and his friendship for Maecenas. After illustrating the various wishes and pursuits of men, he declares, with a noble enthusiasm, that he himself aspires to the exalted honors of poetry, and that he shall reach the height of his ambition, if, by his patron and friend, he shall be numbered among lyric bards.

1. Atavis—regibus; i. e. *atavis* (or *majoribus*), *qui reges erant; royal ancestors.* The Cilnian *gens*, to which Maecenas belonged, traced its descent to one of the *Lucumones*, or sovereigns, of Etruria. Comp. similar expressions, in O. iii., 29, 1; Sat. i., 6, 1–4. —— **3. Pulverem Olympicum.** The Olympic games, the greatest of the Greek national festivals, were celebrated at Olympia, in Elis. The interval of the celebrations was four years; whence the chronological era of the Olympiad. These games continued to be observed down to A. D. 394.—See Dict. Antiqq. —— **4. Collegisse.** The Latin poets, and some prose writers, use the perfect infinitive in many places, where, in translation, the English idiom requires the present. Of this usage, we have here an illustration; for others, see O. iii., 4, 52; Sat. i., 2, 28; ib. ii., 3, 187; Ars P. 168; ib. 455. See Z. § 590; also Krüger, § 477, A. 2. Reisig, in *Vorlesgg.*, § 290, suggests that the poets resort to this use of the perfect, wherever the present would be excluded by the metre. —— **Juvat.** The ordinary construction requires here the subjunctive. The choice of the indicative illustrates a poetic usage, very common in Horace. See A. & S. § 264, 6; Z. § 563; also Krüger, p. 836, foot note 2. —— **Meta —evitata.** The two *metae* of the ancient Circus consisted each of three conical pillars, which stood at the two extremities of the low wall, called *spina*, which ran lengthways through the course. They

formed the turning-points of the course; and the charioteer who *shunned* or just grazed them, by coming as near as possible without hitting them, saved space, got round quickest, and won the prize. See Dict. Antiqq., and Rich's Companion, under *Circus.* —— **6. Terrarum dominos.** I prefer, with Orelli and Dillenburger, to join these words with the object of *evehit*, and not with *deos. Exalts to the gods*, as if they (i. e. the victors) were *the rulers of the earth.* The passage illustrates the well-nigh divine honors, ascribed by the Greeks to the victor in the Olympian games. —— **8. Tergeminis.** The offices of Curule aedile, Practor, and of Consul. —— **10. Libycis.** Africa was one of the chief granaries of Rome. Observe in this word, and below, *Cypria, Myrtoum, Icariis*, etc., the use of *particular* expressions, because more forcible and lively than such general ones as *mare, navis*, etc. —— **12. Attalicis.** Attalus III., king of Pergamus, who bequeathed his vast possessions to the Roman people. —— **15. Fluctibus,** dative with *luctantem*, instead of the prose construction, abl. with *cum.* Horace has the same construction with other verbs; e. g. O. i., 3, 13; ii., 6, 15; Epod. xi., 18; Sat. i., 2, 73. —— **18. Pauperiem.** Not absolute poverty, which is expressed by *inopia* or *egestas*, but narrow means; *paupertas*, or *pauperies*, is opposed to *divitiae, inopia* to *copia* or *opulentia, egestas* to *abundantia.* Döderlein. —— **19. Massici.** The Massic wine (from the *Mons Massicus*) was one of the best Italian wines, inferior only to the Setinian and the Falernian. The Massic and the Falernian were grown in Campania. See Dict. Antiqq. p. 1056. —— **20. Solido—die.** The *dies solidus* was the chief portion of the day, devoted to the serious business of life; its cares and toils once over, then came the *coena*, when one might indulge in social recreation. But the voluptuary, in his hot haste for sensual indulgence, is here said *to take away a part from the solid day*, in order to waste it upon the pleasures of the table. —— **21. Membra.** An example of the so-called *Greek accusative;* it is the *acc. of the part* to which any statement applies. It is incorrect to say, that such an acc. depends upon a word understood. See A. & S. § 234, ii.; Z. § 458. —— **23. Lituo tubae.** *Lituo*, abl. governed by *permixtus;* so below, l. 80, *Dis.* But *miscere* and its compounds govern also the dat. See n. O. iv., 1, 22.—The *tuba* was deep-toned, the *lituus* shrill; the former was peculiar to the infantry, and was straight in its form; the latter was peculiar to the cavalry, and was slightly curved at the extremity.—See Dict. Antiqq. —— **24. Matribus.** Dat. for abl. with *a* or *ab;* as often in poetry. So below, l. 27, *catulis.* See Z. § 419; A. & S. § 225, ii. —— **25. Manet;** i. e. pernoctat; see Sat. ii., 2, 234. Dillenb. —— **Sub Jove.** Ὑπὸ Διός. The word *Jupiter* here, as often in poetry, means *the air.* —— **28. Teretes plagas.** *Teretes, firmly twisted. Plăga* is from πλέκω, *plico*, to twist; and must be distinguished from *plāga*, from πλήσσω, πληγή, *a blow*, and from *vlăga*, from πλάξ, *a region.* See Doederlein, vol. 6, p

272. The *plagae* were used in hunting the larger animals; *retia* is a general word for fishing, as well as hunting, nets.—Comp. Epod. ii., 32. ——**32. Tibias.** The pipe was one of the earliest and commonest musical instruments of the ancients. With the Greeks and Romans it was usual to play on two pipes at a time. Hence here, and often, the plural. See Dict. Antiqq., and n. O. iv., 15, 30. See illustration of a *tibia* on p. 115, and of *tibiae* on p. 139, of this volume. ——**33. Euterpe—Polyhymnia.** Here used figuratively, as personifications of the Muse of lyric poetry; and the conditional form *si*, etc., expresses the modest, hesitating manner in which the poet hopes for her all-inspiring aid. ——**34. Lesboum;** in allusion to the Greek lyric poets, Alcaeus and Sappho; both natives of Lesbos. Comp. O. i., 32, 5, and note. ——**Barbiton.** This instrument belonged to the class of lyres, but was larger, and had thicker strings than the ordinary lyre. See Dict. Antiqq. and Rich's Companion; also the illustration on p. 164 of this book.

ODE II.

This ode was written in honor of Octavianus; whom the poet represents as the sole source of hope and safety for the Roman people. After describing the national calamities, which had followed the assassination of Julius Caesar, the poet calls upon Jupiter to commit to some deity the task of expiating that act; and at length insinuates, that Mercury is to descend from heaven, and in the form of Octavianus, to avenge Caesar's death.

The ode was probably written B. C. 29, the year in which Octavianus returned from Egypt to Rome, and the year which marks the termination of the Roman Republic. At the beginning of B. C. 27 Octavianus received the title of *Augustus* and of *Imperator*.

1–20. These five stanzas describe a terrible storm with which Rome was visited (1–12), and an inundation of the Tiber; both which events the poet represents as visitations from heaven for the murder of Julius Caesar. Comp. the fine passage in Virgil, *Georgics*, i., 463–497. ——**1. Nivis.** See n. O. i., 9, 4. ——**3. Arces.** *Jaculari* is generally construed with the dat. or the acc. with the prep. *in*. Horace has, however, another instance like this, in O. iii., 12, 11. *Arces* refers to the temples of the Capitol. ——**5. Terruit—ne;**=*terruit* ita, ut metuerent, *ne*, etc. ——**6. Saeculum Pyrrhae.** In allusion to the legend of Deucalion and Pyrrha, and of the deluge in Thessaly, of which they were the only survivors. Ovid gives the legend in *Metam.* i., and Juvenal alludes to it, Sat. i., 81. ——**Nova monstra,** *strange prodigies;* inversions of the order of nature, such as are described in the lines that immediately follow. ——**7. Proteus;** a sea deity, described by the poets as the keeper of Neptune's herds, the *phocae*, and other sea-monsters. See Homer,

Od. iv., 886; Virgil, *Georg.* iv., 895. —— **8. Visere.** Poetic for *ut viserent*, or *ad visendum*. Such a use of the infinitive is common in Horace and other poets. —— **10. Columbis.** This is the reading of all the MSS. Some editors would correct the poet, and read *palumbis*; but *columba* is the generic word. —— **13. Flavum.** The usual epithet for the Tiber, which applies to it now as well as in the time of Horace. The color is owing doubtless to the sand and mud which the stream bears along with it. —— **14. Litore Etrusco**; i. e. the shore of the Mare Tyrrhenum, into which the river empties. The waters of the river, instead of being discharged into the sea, are described as being *thrown back*, so as to inundate the city. —— **15. Monumenta regis.** The palace of Numa, to which these words refer, was built at the foot of the Palatine, overlooking the upper or eastern extremity of the Forum; and it was so joined to the temple of Vesta, that it was often called *Atrium Vestae*; it was also called *Atrium Regium*, or simply *Regia*. Hence the close connection of the two buildings in this passage. —— **17. Nimium querenti.** *Nimium* is an adverb; the *too complaining*; not *nimium ultorem*, as some read, contrary to the collocation of the words, and to the sense of the passage. As Ilia, the mother of Romulus and Remus, was thrown into the Anio (which flows into the Tiber), the poet, here, by a bold figure, represents her as married to the god of the stream, who avenges her wrongs, by inundating the city. —— **18. Sinistra**; the Roman side; the left, of course, as you look *down* the river. —— **21. Cives acuisse**; sc. adversus cives; the poet now touches upon the destructive civil wars, that followed the death of Caesar. —— **22. Persae.** The Parthians (for it is these, whom the poet means) were at this time the most formidable of the enemies of Rome. "Horace uses the terms Medi, Persae, Parthi, indiscriminately; since the Empire of the East had passed from the Medes to the Persians under Cyrus, and from them to the Parthians under Arsaces."—Osborne. —— **25. Vocet.** See Arn. Pr. Intr. 424. —— **26. Imperi rebus.** For the form of the gen. see Z. § 49. *Rebus* is dative. —— **27. Minus audientem.** Vesta, too, is represented as angry with the Romans, because Julius Caesar was Pontifex Maximus. Hence she says in Ovid, *Fasti*, iii., 699:

> Ne dubita, meus ille fuit, meus ille sacerdos,
> Sacrilegae telis me petiere manus.

32. Augur Apollo. Invoked first of all, as the god of divination, from whom mortals may learn how the anger of the gods may be appeased; also because he was one of the tutelary deities of Troy. —— **33. Erycina**; from Mt. Eryx, in Sicily, where was a temple of Venus. —— **34. Jocus—Cupido**; always represented by the poets as the attendants of Venus. —— **36. Respicis.** *Respicere, to look with favor*; said of

the gods, when propitious; like the Gr. ἐπιβλέπω. —— **Auctor**; Mars, the *founder* of the Roman nation. —— **37. Ludo**; i. e. war, the *sport* of Mars. —— **39. Mauri peditis.** The reading *Marsi* is conjectural. The expression *Mauri peditis* is equivalent (as Dillenburger gives it) to *Mauri equo dejecti*, the *unhorsed* or *dismounted Mauretanian*. The image is that of a Mauretanian thrown from his horse, and turning with *fierce look on his bloody foe*. Livy also uses *pedites* for *dismounted cavalry*, as in B. vii., 8. —— **41. Juvenem**; Octavianus, who was now nearly forty years of age. The word *juvenis* might be used of any one between twenty and forty. An *adolescens* was, strictly speaking, younger than a *juvenis*; the former word being used of persons, between fifteen and thirty. But the usage, in respect to both these words, was not uniformly observed, even by the best prose writers. —— **42. Ales.** Join with *filius Maiae*; it alludes to the winged sandals, *talaria*, and cap, *petasus*, with which the ancient artists and poets clothed Mercury. —— **46. Triumphos.** The year, in which this ode was written, was signalized by the three-fold triumph of Octavianus, in honor of his victories over the Pannonians, the Dalmatians, and over Antony and Cleopatra. —— **50. Pater atque princeps.** Augustus received the title of *princeps senatus* B. C. 27; but it was not till B. C. 1, that the title of *pater patriae* was conferred upon him. —— **51. Medos.** See above, n. on l. 22. The chief strength of the Parthians lay in their cavalry, who made frequent incursions (*equitare*) into Syria.

ODE III.

In this ode, Horace, having first charged the ship, in which his friend Virgil had embarked for Athens, to bear its precious freight in safety to the place of destination, dwells with a poet's kindled imagination upon the daring of those who first braved the perils of the sea, and thence passes to general illustrations of the presumptuous boldness of the human race.

We learn from Virgil's Life, written by Donatus, that that poet, in the year of Rome 735, went to Greece with the intention of remaining abroad three years, but that, on his arrival at Athens, meeting with Augustus, who was going back to Rome from the East, he determined to return with him; and that while on his way home he was taken ill, and finally died at Brundusium, on the 22d day of September.

1. Sic, etc. *Sic*, in forms of petition, implies some condition, and is=*hac conditione*, thus: if—on condition that—you do so or so, may this or that befall you. Here the condition is found in the last two lines of the passage, *reddas*—et *serves*, etc. The force of the construction will appear, in translation, by beginning with *Navis—meae*, and ending with *Sic—Iapyga*. —— **Potens Cypri.** Venus; see n. O. i., 30, 1. —— **2. Fratres Helenae.** Castor and Pollux, who were regarded as the

protectors of ships in tempests, and for their services thought to be translated to the stars. Hence their connection, in poetry, with the constellation of the *Gemini*. Comp. O. i., 12, 25; ib. iv., 8, 31.—— **3. Ventorum—pater.** Aeolus.——**4. Praeter Iapyga.** The Iapyx, the W. N. W. wind of the Greeks, the same as the Latin Favonius; a favorable wind to any one sailing from Italy to Greece.——**6. Finibus.** The caesura of the line manifestly connects this word with *reddas*. Dillenburger, however, contends that the poet puts the word purposely between the two verbs, that it may depend alike upon each.—— **13. Aquilonibus.** See n. O. i., 1, 15.——**14. Tristes Hyadas.** Seven stars, called *Hyades*, from ὕω, *to rain*, because their setting was a presage of rainy weather; hence, too, the epithet *tristes*. The Mythology makes them the seven sisters of Hyas, who died of a broken heart from the loss of their brother, and were transferred to the heavens, and made weeping stars.——**18. Siccis**; i. e. free of tears, "*undimmed;*" expressing a want of emotion. Orelli compares Aeschylus, *Sept. c. Theb.* 698, ξηροῖς ἀκλαύστοις ὄμμασι.——**20. Acroceraunia.** A high ridge of rocks, between Macedonia and Epirus.——**22. Dissociabili.** A view of the ocean, not merely poetic, but quite natural and necessary with the ancients, who had so limited means of navigation; but modern science has made the ocean, as Osborne on this passage well remarks, "the most available means of human intercourse."——**27. Iapeti genus.** Prometheus, for the story of whom see Class. Dict.——**33. Corripuit gradum.** "A traditionary vestige of the longevity of the antediluvian period, and of the fact recorded in Scripture, that the duration of human life has been considerably shortened." Osborne.

ODE IV.

This ode is occasioned by the return of Spring, which awakes man and all nature to new life (1–8); which summons us to cheerful and joyous scenes (9–12); while yet we do well to remember that the whole life of man is at best one brief spring, soon to be closed by death (13–20).

1. Solvitur. Our word *dissolve* retains the meaning of *solvere*. Osborne happily quotes from Thomson's *Spring:*

> "Forth fly the tepid airs, and unconfined,
> *Unbinding* earth."

Winter, on the other hand, is called *acer, stern*, because it binds up the earth in its icy fetters.——**Favoni.** See n. O. i., 8, 4.——**2. Trahunt.** In the spring, the ships which had been hauled up on shore for the

winter were drawn down (*deducere* is the regular word) upon rollers, here called *machinae*. Horace prefers the more special word *trahere*, *drag down*. —— **4. Canis—pruinis.** *The hoar-frost. Canus* means *grayish-white*, in distinction from *albus*, simple white, and from *candidus*, shining white. —— **5. Cytherea.** From the island Cythera. —— **6. Decentes.** "*Comely.*" Nuttall. —— **8. Vulcanus.** In allusion to the coming thunder-storms of spring, the poet represents Vulcan as busy with his workmen, the Cyclopes, at the *laborious forges*. —— **9. Nitidum —flore.** Horace here refers to festive occasions, at which the Romans were wont to dress their heads with garlands and costly perfumes. The myrtle was sacred to Venus; and besides, as an evergreen, was a favorite plant for chaplets.—See Becker's Gallus, Excursus ii. to Scene x. —— **14. Regum.** Horace is fond of the word *reges* in the sense of *divites*. Dillenburger refers to O. ii., 14, 11; ii., 18, 34; Sat. i., 2, 86; ii., 2, 45; and Epist. i., 10, 33; Ars. P. 434. —— **15. Longam.** Means here *distant;* a hope that looks far into the future. —— **16. Jam.** *Soon.* —— **Fabulae.** This is nom. plural, not gen. sing.;=*fabulosi*. Dillenburger aptly cites Persius, v., 152, *cinis et Manes et fabula fies;* and a similar expression of Horace, O. iv., 7, 16, *pulvis et umbra sumus*.—The word is thus used in the sense of *unsubstantial, unreal;* Osborne translates, *visionary*. It does not mean *fabulous* or *fabled*, though in this latter sense we have *fabulosus* in O. i., 22, 7; and O. iii., 4, 9. —— **17. Exilis.** Not *empty*, as Leverett has it, but *needy;* or, as Freund translates, *joyless*, a meaning which agrees well with what immediately follows. *Exilis* is thus used in Epist. i., 6, 45: *Exilis domus est, ubi non et multa supersunt.* —— **18. Regna vini.** At the banquets, a president or master of the feast, *magister convivii*, in Greek συμποσιάρχος, was chosen by a throw of the *dice* (*talis*).—See Becker's Gallus, p. 143, n. 3, and Dict. Antiqq. p. 939; and compare with this passage, O. ii., 7, 25.

ODE V.

The inconstant Pyrrha is compared with the changeful sea. Her new admirer, now so full of fond trust and joy, the poet sportively represents as hastening on to a sad shipwreck, from which he himself has just barely escaped.

1. Gracilis puer. "*Slender youth.*" Milton. —— **Multa in rosa.** The allusion here is not to *a garland of roses*, but *a bed of roses*, as is plainly shown by the word *multa*. Literally, *on many a rose*, or, as Milton has it, *on roses*.—So Seneca, in Epist. xxxvi., 9, *in rosa jacere*. —— **2. Urget.** "*Courts.*" Milton. —— **5. Simplex munditiis.** "*Plain in thy neatness;*" as Milton has admirably translated these words. —— **6. Fidem mutatos-**

que Deos, for mutatam *fidem mutatosque deos. Deos*, i. e. **Venus and** Cupid, who, though now so propitious, will soon abandon him, along with the good faith of his mistress. The most literal translation is here the best; "*of faith and changed gods complain.*" —— **8. Emirabitur.** This is the sole instance of the use of the word *emirari*. It is the strongest possible expression for *wonder, to be amazed at*,—as Dillenb. says, *mirari ad mortem*.—Dillenb. gives here the following list of ἅπαξ λεγόμενα, occurring in Horace: *irruptus*, O. i., 13, 18; *aesculetum*, ib. 22, 14; *allaborare*, ib. 38, 5; *tentator*, O. iii., 4, 71; *exsultim*, ib. 11, 10; *inaudax*, ib. 20, 8; *immetata*, ib. 24, 12; *Faustitas*, O. iv., 5, 18; *belluosus*, ib. 14, 47; *applorans*, Epod. 11, 12; *inemori*, Epod. 5, 34; *prodocere*, Epist. i., 1, 55; *emetere*, ib. 6, 21; *laeve*, ib. 7, 52; *insolabiliter*, ib. 14, 8; *depygis*, Sat. i., 2, 93; *vepallidus*, ib. 129. —— **9. Aurea.** "*All gold.*" Milton. **13. Tabula votiva.** Sailors, on escape from shipwreck, were wont to hang up in the temple of Neptune, a tablet or picture, representing their peril and rescue, and also the garments they wore at the time. Horace alludes to this custom in Ars. P. 20.

ODE VI.

Written in honor of M. Vipsanius Agrippa. With exquisite tact, the poet sings in elaborate lyric strains the praises of Agrippa and Augustus, ranking them with the heroes of Homeric verse, while all the while he affects to decline the task, as one that is suited only to the dignity of the epic muse, and to the genius of a Varius.

1. Vario. L. Varius was an epic and tragic poet, and a friend of Horace, and also of Virgil, in connection with whom Horace frequently mentions him. See Sat. i., 6, 55, and Ars. P. 55. He also wrote a poem on the death of Caesar, and a panegyric of Augustus. With Plotius Tucca, he was directed by Augustus to revise the Aeneid, after the death of Virgil. With the exception of a few verses, his writings have perished. —— **2. Maeonii carminis alite.** Meaning an epic poet, as the word Maeonian or Lydian refers to Smyrna, one of the seven cities that contended for the honor of giving birth to Homer.—*Alite* is the reading of the MSS; a construction, of which there are a few other instances in Horace: Sat. ii., 1, 84; Epist. i., 1, 94. —— **3. Quam rem cunque.** Horace frequently separates in this manner the parts of a compound word. The construction is by *attraction* equivalent to *scriberis*—et scribetur omnis res, *quam miles*, etc. —— **5. Agrippa.** Agrippa, both in civil and military life, was one of the most distinguished men of his time. But the best and most enduring monuments of his fame are the public works and buildings which he constructed; among the former may be here mentioned three of the Roman Aqueducts, and the Julian

Harbor; and among the latter, the Pantheon, which he erected in his third consulship, and which still stands, to bear witness to his taste and public spirit. —— **6-8.** *Pelidae stomachum*, the subject of the Iliad; *cursus duplicis Ulixei*, that of the Odyssey. The poet means to profess himself unequal to an epic task. *Saevam Pelopis domum* illustrates tragic poetry, as the calamities and cruelties of the family of Pelops formed a fruitful and common theme for ancient tragedies. For instance, the murder of Agamemnon; the murder of the children of Thyestes by Atreus, referred to by Horace, Ars. P. 91, *coena Thyestae;* and others like these. —— **7. Ulixei;** gen. of second declension. See Z. § 52, 4. —— **9. Grandia.** *Lofty themes;* i. e. in general, those of epic and tragic poetry. —— **13. Tunica—adamantina;** the Homeric χαλκοχίτων. —— **15. Merionen.** Meriones was the charioteer of Idomeneus, described in Il. xiii., 528. —— **16. Tydiden.** The Homeric hero Diomed, who wounded Venus and Mars, as it is related in Iliad v., 335, and 858. —— **18. Sectis,** etc. Join the words thus: *virginum in juvenes acrium sectis* (tamen) *unguibus.*—Orelli. In contrast with the martial names and scenes of the preceding stanza, the poet playfully mentions these bloodless, harmless frays, as the fit themes of lyric verse.—On the adverbial use of *quid*, see Z. § 385. —— **20. Non praeter solitum leves.** "No more inconstant than is our wont."—Osborne.

ODE VII.

L. Munatius Plancus, who had abandoned Antony for Octavianus, had now incurred the suspicion and displeasure of the latter, and therefore deemed it prudent to retire from Italy. Horace addresses to him this ode, to lighten his sadness, at the prospect of an exile from home and country.

Dillenburger divides the ode into three parts. In the first (1–10) the poet cheerfully concedes to others the honor of celebrating the charms of their favorite foreign cities; in the second (11–21), to dissuade Plancus from leaving Italy, he expresses his own preference for the banks of the Anio and the groves of Tibur as a far more charming retreat than any of the cities and islands of Greece; and finally (22 to end) exhorts his friend to a cheerful endurance of his ill-fortune, by setting before him the example of the exile Teucer.

1. Laudabunt. The future here seems to have a *concessive* force. *May praise.* —— **Claram;** *renowned;* for its commerce, as well as for the cultivation of philosophy and the liberal arts, and especially of eloquence; and no less celebrated for its delicious climate. —— **Mitylenen.** A city on the island of Lesbos, which Cicero thus describes: *et natura et situ et descriptione aedificiorum et pulchritudine in primis nobilis;* De Lege Agr. 2, 16. —— **2. Bimaris;** the *Sinus Corinthiacus* and *Sinus Saronicus*, the modern Gulf of Lepanto, and Gulf of Engia. —— **7. Undi-**

que—olivam. The olive was sacred to Minerva, and Athens was her cherished city. *Fronti praeponere* means *caput redimire, to crown brow.* The translation of the line, by preserving the metaphor, is as follows: *and to crown the brow with the olive plucked from every spot* [illegible] Minerva loves; apart from the figure, the poet means: the praise of Minerva and her cherished city Athens mingles itself with all they sing, and in doing her honor, they find their best reward. —— **8. Plurimus.** Used collectively, *many a one, very many.* In illustration, Orelli refers to Virg. *Georg.* 2, 182,—*oleaster—Plurimus,* and Juv. 3, 332, *Plur*[illegible] *hic aeger moritur.* —— **9. Aptum—equis.** The Homeric ἱππυτρόφιον ἱππόβοτον: and *dites Mycenas,* πολυχρύσος. —— **Dicet.** Fut. has the same force as above, *laudabunt.* —— **10. Patiens.** In allusion to the strict legislation of Lycurgus, and the severe manners and discipline of life for which Sparta was so distinguished. —— **11. Larissae.** The most fertile city of Thessaly. Preserve in translation the Latin order, which is no less forcible in English: *Me, neither Lacedaemon—nor the plain rich Larissa has so struck,* etc. —— **12. Domus Albuneae resonantis.** Albunea was the name of a Sibyl, worshipped at Tibur. Her *home* and honors seem yet to survive the lapse of ages, in the beautiful ruin at Tivoli, which, in spite of all the controversies of the antiquarians, still goes by the name of *the Temple of the Sibyl.* As the traveller stands on the cliff, by the side of this ruined temple, and gazes down into the deep valley, into which the Anio falls, the roar of the rushing waters tells him better than all commentaries, the meaning of the word *resonantis.* Some, however, refer this expression of Horace to a grotto, below the temple, which is now called the *Grotta di Nettuno.* —— **13. Tiburni.** The settlement of Tibur was ascribed to Tiburnus or Tiburtus, a son of Amphiaraus, who came thither from Greece, with his brothers Catillus and Cora, and an Argive colony. Comp. O. i., 18, 2; and Virg. *Aen.* 7, 671.—Tibur, more than any other spot, has been consecrated by the muse of Horace; and the picturesque position of the modern town, the falls of the Anio (*le Cascadelle di Tivoli*), the ruins of the temples and villas, with all the beautiful adjacent scenery, fully justify the poet's fond attachment to the place. Comp. Odes, ii., 6, 5; iii., 4, 23; iv., 3, 10. —— **15. Albus—Notus.** *Albus* means here *clear,* as the south wind *chases away the clouds,* and makes a *clear,* serene sky. Comp. O. iii., 27, 19, *albus Iapyx;* and Virg. *Georg.* 1, 460, *clarus Aquilo.* —— **Deterget,** an older form than *detergit.* —— **17. Sapiens.** *Wisely;* as the adj. has the force of an adverb. So above, O. i., 2, 45, *Serus;* at which place Dillenb. refers to numerous passages, showing how common is this usage in Horace. —— **21. Tui;** because Plancus probably had a villa there. —— **Teucer.** Teucer and Ajax, the sons of Telamon of Salamis, were sent to the Trojan war by their father, with this injunction, that neither should return without the other. Teucer, coming back

without Ajax, was banished by his stern father; and, leaving his native Salamis, the island in the Sinus Saronicus, he founded another Salamis, on the island of Cyprus. —— **22. Lyaeus.** *Λυαῖος*, from *λύω*, an epithet of Bacchus, like the Latin Liber. —— **25. Quo—cunque.** See note, O. i., 6, 3. —— **27. Teucro.** The repetition of the word, and its position at the end of the line, give emphasis and also a beautiful turn to the line. The expression *auspice Teucro*, for the more common *auspicio, auspiciis* Teucri, is to be traced to the augural system of the Romans. In military affairs, the commander-in-chief of an army took the auspices; hence, in the time of the commonwealth, a victory, for instance, was gained *auspiciis consulis;* under the empire, *auspiciis Caesaris.* —— **29. Ambiguam.** So that when Salamis was mentioned, it would be doubtful whether was meant the Salamis in the Saronic Gulf, or on the island of Cyprus. —— **30. Pejoraque passi.** Comp. Virgil, *Aen.* 1, 198; and Homer, Odys 12, 108; and Cic. Tusc. 5, 37.

ODE VIII.

Under the veil of Grecian names, the poet presents the picture of a Roman youth, abandoning for the fascinations of love the manly sports of the Campus Martius.

4. Patiens—solis. *Once patient of its dust and heat.* The *sunny* and ever-verdant Campus Martius, an ample area extending along the left bank of the Tiber, was the favorite resort of all the Romans, when the cares and toils of the day were over. It was the play-ground of the Roman youth, where they daily practised their warlike and athletic exercises. Horace here touches upon some of the sports which made up part of the busy, merry scene, that every day went on there at certain hours. —— **6. Lupatis—frenis.** *Biting curbs.* Called *lupata*, from *lupus*, because the bits looked like the teeth of a *wolf*.—The swift and spirited Gallic horse was in great request with the Romans. —— **8. Tiberim.** The vicinity of the river, of course, invited to swimming.—*Oleum;* with which the wrestlers anointed themselves. —— **10. Armis.** The *arma* are here the quoit and javelins, which made the arms *livid* by their weight. See a description of the *discus* in Dict. Antiqq. —— **14. Filium—Thetidis,** etc.; Achilles, who was sent by Thetis to the court of Lycomedes at Scyros, disguised in female apparel, but was detected by Ulysses (who was there selling wares as a pedler), from the fact of Achilles selecting arms for purchase.

que—ellvam. The olive was sacred to Minerva, and Athens was her cherished city. *Fronti praeponere* means *caput redimire, to crown the brow.* The translation of the line, by preserving the metaphor, is as follows: *and to crown the brow with the olive plucked from every spot*, that Minerva loves; apart from the figure, the poet means: the praise of Minerva and her cherished city Athens mingles itself with all they sing; and in doing her honor, they find their best reward. —— **8. Plurimus.** Used collectively, *many a one, very many.* In illustration, Orelli refers to Virg. *Georg.* 2, 182,—*oleaster—Plurimus*, and Juv. 3, 332, *Plurimus hic aeger moritur.* —— **9. Aptum—equis.** The Homeric ἱππηγερέτην, ἱππόβοτον: and *dites Mycenas*, πολυχρύσους. —— **Dicet.** Fut. has the same force as above, *laudabunt.* —— **10. Patiens.** In allusion to the strict legislation of Lycurgus, and the severe manners and discipline of life for which Sparta was so distinguished. —— **11. Larissae.** The most fertile city of Thessaly. Preserve in translation the Latin order, which is no less forcible in English: *Me, neither Lacedaemon—nor the plain of rich Larissa has so struck*, etc. —— **12. Domus Albuneae resonantis.** Albunea was the name of a Sibyl, worshipped at Tibur. Her *home* and honors seem yet to survive the lapse of ages, in the beautiful ruin at Tivoli, which, in spite of all the controversies of the antiquarians, still goes by the name of *the Temple of the Sibyl.* As the traveller stands on the cliff, by the side of this ruined temple, and gazes down into the deep valley, into which the Anio falls, the roar of the rushing waters tells him better than all commentaries, the meaning of the word *resonantis.* Some, however, refer this expression of Horace to a grotto, below the temple, which is now called the *Grotta di Nettuno.* —— **13. Tiburni.** The settlement of Tibur was ascribed to Tiburnus or Tiburtus, a son of Amphiaraus, who came thither from Greece, with his brothers Catillus and Cora, and an Argive colony. Comp. O. i., 18, 2; and Virg. *Aen.* 7, 671.—Tibur, more than any other spot, has been consecrated by the muse of Horace; and the picturesque position of the modern town, the falls of the Anio (*le Cascadelle di Tivoli*), the ruins of the temples and villas, with all the beautiful adjacent scenery, fully justify the poet's fond attachment to the place. Comp. Odes, ii., 6, 5; iii., 4, 23; iv., 3, 10. —— **15. Albus—Notus.** *Albus* means here *clear*, as the south wind *chases away the clouds*, and makes a *clear*, serene sky. Comp. O. iii., 27, 19, *albus Iapyx;* and Virg. *Georg.* 1, 460, *clarus Aquilo.* —— **Deterget,** an older form than *detergit.* —— **17. Sapiens.** *Wisely;* as the adj. has the force of an adverb. So above, O. i., 2, 45, *Serus;* at which place Dillenb. refers to numerous passages, showing how common is this usage in Horace. —— **21. Tui;** because Plancus probably had a villa there. —— **Teucer.** Teucer and Ajax, the sons of Telamon of Salamis, were sent to the Trojan war by their father, with this injunction, that neither should return without the other. Teucer, coming back

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ODE IX.

To enter into the spirit of this ode, we must summon before us the occasion which probably suggested it. We may fancy the poet, with some of his friends, reclining on the festive couch. It is a stern winter's day. The Tiber has *stopped in its course*, the woods bend under the weight of the snow, and Mt. Soracte (perhaps visible from the Triclinium), capped with ice, glitters in the distance. The thoughts and conversation of the guests, chilled, as it were, by the wintry scene without, have taken a gloomy turn, when Horace, addressing the Thaliarchus, or *master of the feast*, bids his friends turn their thoughts rather to the cheerful scene before them, thankfully to enjoy the blessings within their reach, and leave the rest to the wise disposal of the gods.

This view of the ode, first proposed, I believe, by Dillenburger, I prefer to the ordinary one which makes Thaliarchus a proper name, used by the poet, in addressing one of his friends.

1. Candidum. See n. O. i., 4, 4. —— **2. Soracte.** A mountain, about 2000 feet high, to the north of Rome, and distant nearly 25 miles. The modern name is *Monte di Santo Silvestro*, or, as it is sometimes called, *San Oreste.* —— **3. Silvae laborantes.** Osborne aptly compares, from Thomson's *Winter:*

"low the woods
Bow their hoar head."

4. Constiterint; from *consistere, to stand still; have stopped in their course*, i. e. from freezing. These images of winter would never be used by a modern poet, of any place in southern Italy; and it is well known that the climate of Italy is much milder than it was in the time of Horace. Such quantities of snow as are here described are now never seen in the vicinity of Rome; in the streets of the city it seldom remains more than a day or two; and "ice in the Tiber is now as unknown a phenomenon as it would be between the tropics." (Bunsen, quoted by Dr. Arnold in Hist. c. xxiii.) The change of climate is generally ascribed to the felling of the woods and forests, and the consequent diminution of water in the low grounds in the country, and to the clearing and cultivation of the soil.—See, on this point, Dr. Arnold, as above cited; also Hume's Essay on the Populousness of Ancient Nations; and Gibbon's Decline, etc., ch. ix., and Miscell. Works, vol. iii., p. 246. —— **9. Simul;** = simulac, *as soon as.* —— **10. Stravere.** *Have laid.* —— **14. Quem—cunque.** See n. O. i., 6, 3.—*Dierum* depends upon *quemcunque;* the expression = *quemcunque dicm.* —— **18. Areae.** The *squares*, or promenades of the city. —— **21. Nunc et,** etc. The poet describes a sort of game of *forfeits.* A girl hides herself, but betrays the place of concealment by a loud laugh, and loses the bracelet or ring, which is the forfeit. Dillenburger points to the select order of the words in lines 21, 22; the three pairs of words, *latentis puellae, proditor*

risus, intimo angulo, are so put, that the first words have the same place in 21, as the last in 22. —— **24. Male pertinaci.** *Male*=non admodum. The resistance is only feigned. Here Osborne quotes again from Thomson's *Winter:*

"Snatched hasty from the sidelong maid,
On purpose guardless, or affecting sleep."

ODE X.

Mercury is addressed as the god of eloquence, and the promoter of the civilization of man (1-4), as the messenger of the gods and the inventor of the lyre (5, 6); skilled withal in craft and cunning (7-16); and the conductor of the souls of men to the abodes of the blest (17-end).

It will be observed, that this conception of Mercury is for the most part the same as that of the Greek Hermes; it is only the qualities mentioned and illustrated in 7-16, that are peculiar to the Roman view of this god.—Comp. n. Sat. ii., 3, 25.

2. Recentum; i. e. of early times, rude men, whom Horace calls, in Sat. i., 3, 100, *mutum et turpe pecus*. Comp. also Ars. P. 391, seqq.—The regular form of this word is *recentium*. —— **3. Decorae.** *Grace-giving;* in allusion to the influence of the exercises of the gymnasia. The ancients attached immense importance to physical education. See Dict. Antiqq. under *Gymnasium*. —— **6. Lyrae—parentem.** According to the poets, Mercury invented the lyre, by stretching strings across the shell of a tortoise. Hence the name *testudo*, as in O. iii., 11, 3. The ancient lyre was open on both sides; but *testudo* is properly the later lyre, which had a sounding-board. See illustration of *lyra* on p. 68, and of *testudo* on p. 168. —— **9. Boves;** the cattle of Admetus, kept, as the story was, by Apollo, which Mercury drove away and hid. See Class. Dict. —— **14. Ilio—relicto;** when Priam went, under Mercury's guidance, to the camp of the Greeks, to ransom the body of Hector. So Homer in Il. 24, 336. —— **15. Thessalos ignes;** i. e. *the watch-fires* of Achilles's troops, who were Thessalians.—*Trojae* is in the dative case. —— **17. Reponis.** "*Lay to rest.*" Osborne. —— **18. Levem—turbam.** *Press on the light throng*, i. e. the disembodied spirits. *Coercere* is in like manner used of a shepherd driving his flocks.

ODE XI.

The poet seeks to dissuade Leuconoe from giving heed to the false arts of astrologers and diviners.

1. Tu ne quaesieris. *Do not inquire. Quaesieris* is used here abso-

lutely, and *scire nefas* is parenthetical. In reference to the sentiment, compare O. iii., 29, 29. —— **2. Nec.** See Z. § 529, 535. —— **3. Numeros.** *The calculations* of the Babylonian astrologers on their tables of nativity. So Cic. de Div. 1, 19: *Contemnamus etiam Babylonios et eos qui e Caucaso coeli signa servantes numeris stellarum cursus et motus persequuntur.* —— **6. Vinum liques.** The wine was clarified by straining it through a filter-bag of linen, *saccus*, or by means of the *colum*, a kind of metal sieve.—See Becker's Gallus, Exc. 4, to Scene 9; and Dict. Antiqq., *Colum*.

ODE XII.

In this Lobie ode, the poet celebrates the praises of Augustus, by associating him with gods and heroes, and distinguished Romans of earlier days.

The ode was probably written A. U. C. 730, the year before the death of the young Marcellus, to whom allusion is intended in line 46, where see the note.

1. The first three stanzas form the introduction; this line seems to be an imitation of Pindar, Olymp. 2, 1: *τίνα θεὸν τίν' ἥρωα δ' ἄνδρα.* —— **2. Celebrare.** See n. O. i., 2, 8. —— **3. Jocosa imago.** *Sportive echo.* The whole expression is *imago vocis*, which Virgil has in Georg. 4, 50: *Vocisque offensa resultat imago.* Comp. O. i., 20, 6–8. —— **5.** In this and the next line, the poet refers to the three celebrated homes of ancient song: Mt. Helicon in Boeotia, Pindus in Thessaly; and Haemus in Thrace, the most ancient of all, famed for the storied deeds of Orpheus, Linus, and Musaeus. —— **7. Unde.** Referring to Haemus. —— **9. Arte materna.** From the Muse Calliope. —— **13.** In the next five stanzas the poet sings the praises of gods and heroes. He begins with Jupiter So Virgil, Ecl. 3, 60:

"Ab Jove principium Musae: Jovis omnia plena."

—— **14. Laudibus.** Abl. governed by *prius;* though the construction differs from the common construction of the abl. with the comp., inasmuch as we have here the abl. instead of the acc. of the *object* with *quam*, while it is ordinarily instead of the acc. of the *subject* with *quam*. See Z. § 484; and comp. above, O. i., 8, 9. —— **15. Mundum;** i. e. *coelum, the heavens.* The three, *mare, terra*, and *mundus*, thus comprehending all nature. —— **16. Horis.** *Seasons.* So Ars. P. l. 302. —— **17. Unde;** i. e. *ex quo. Unde* is also used in reference *to a person*, below, O. ii., 12, 7; where Dillenb. refers to other passages: O. i., 28, 28; iii., 11, 38; Sat. i., 2, 58 and 78; i., 6, 12; ii., 6, 21. This use of *unde* also occurs in prose. Comp. Livy, 1, 8 and 49; 36, 11.—See Hand's Tursell. 3. p. 364.

—— **19. Proximos.** The poet's conception is, that Jupiter is the Supreme Being, and so immeasurably superior to all other beings, that none may rank *second* to him; *next* in honor, though at a distant interval, is Minerva. The meaning of *proximus* is illustrated in Virgil 5, 320:

Proximus huic, longo sed proximus intervallo.

Comp. Martial, xii., 8, 1: *Roma, Cui par est nihil et nihil secundum.* —— **21. Proeliis audax.** Comp. O. ii., 19, 21. —— **25. Alciden.** Hercules, in Mythology the grandson of Alcaeus. —— **Pueros Ledae.** Castor and Pollux. —— **26. Pugnis.** From *pugnus.* Comp. Sat. ii., 1, 26. —— **27. Alba.** See notes O. i., 4, 4; i., 7, 15; and comp. i., 3, 2. The poet, in this and the following lines, means to describe the appearance of this constellation as the precursor of fair weather. —— **31. Ponto.** Dative; the prose construction would be *in pontum.* So Virgil, Georg. 1, 401, *campo recumbunt.* —— **33.** In this and the three following stanzas the poet mentions the names of Romans of earlier times, distinguished as kings or generals, or men of great moral worth. —— **Romulum—Pompili.** Comp. Livy, 1, 21, —*duo reges—alius alia via, ille bello, hic pace, civitatem auxerunt.* —— **34. Superbos Tarquini fasces.** The epithet *superbos* necessarily limits the allusion to the second Tarquin, as we cannot suppose, that, if Horace had intended Tarquinius Priscus, he would have selected the very epithet by which the younger Tarquin was always designated in Roman history. The expression is equivalent to *imperium Tarquinii Superbi.* Notwithstanding the odious character of this prince, his reign, brilliant alike in victories abroad, and in the great public works with which he adorned the city, forms an epoch in the early Roman annals; and Horace might therefore well mention his name in connection with Romulus, who founded the state, and Numa, who gave it laws and peaceful institutions. Dillenb. aptly quotes Cic. Phil. 3, 4: *Quasi vero ille rem Romanam, a Romulo primum conditam, a Numa Pompilio legibus institutisque temperatam non omnium maxime auxerit et amplificaverit, qui, ut Cato libertate, ita ipse regno dignissimus fuit.* See, on this passage and the whole ode, Buttmann, Mythologus, vol. 1. —— **35. Catonis nobile letum.** Having mentioned the illustrious names of the kingly period, the poet turns with admiration to that of Cato. It is the Cato, commonly called Uticensis, who, despairing of the republic, and determined not to survive its fall, put an end to his life at Utica, when that place was compelled to surrender to Caesar. Mistaken and wrong as he was in this last act of his life, and in the principles which prompted it, he yet deserves admiration for his purity of character, and his manly support of what he believed to be just and right. In the party, to which he clung to the last, no one was so upright and honest as Cato of Utica.—It is a circumstance honorable alike to the poet and

to his sovereign, that praise is here, in such a connection, accorded to this hero of the last days of the republic. His name is mentioned again, and with like enthusiasm, in O. ii., 1, 24. And Augustus, now that the new order of things was firmly established, could sympathize in this tribute of respect to a man, who had won the good opinion of his opponents, of whom Caesar himself had uttered the memorable words, "Cato, I envy thee thy death." —— **37. Regulum.** See O. 3, 5, where Horace has finely exhibited the patriotism of Regulus. —— **Scaurus.** M. Aemilius Scaurus was consul in the year 638, and was distinguished also as a censor. He built the Aemilian road. His son built the Aemilian theatre. —— **Animae.** See Z. § 437. —— **38. Paullum.** L. Aemilius Paullus, compelled by his colleague Terentius Varro to give battle to the Carthaginians at Cannae. Livy, in 22, 49, has recorded his fate, in preferring to die on the field, rather than flee. —— **40. Fabricium.** C. Fabricius Luscinus, the conqueror of the Samnites, B. C. 278. —— **41. Curium.** M. Curius Dentatus, the conqueror of Pyrrhus. Comp. Cic. de Senect. c. 16. —— **Incomptis.** In allusion to the rude simplicity of the early Roman manners. —— **42. Camillum.** M. Furius Camillus, who delivered Rome from the Gauls, B. C. 390. See Livy, 5, 46. —— **45. Crescit—aevo.** *Grows, like a tree, in the imperceptible lapse of time.* The direct allusion is to M. Claudius Marcellus, celebrated in the second Punic war, as the opponent of Hannibal, and the conqueror of Syracuse; but the poet probably intends, at the same time, a complimentary allusion to the young Marcellus, the son of Octavia, and the nephew of Augustus; whose early death Virgil lamented in those beautiful lines in the Aeneid, 5, 833, seqq., *Tu Marcellus eris*, etc. —— **47. Julium sidus.** The whole Julian family, though the principal allusion is undoubtedly to Julius Caesar, and to the star or the comet which was said to have been visible for seven nights after his death. See Suetonius, Jul. 88; and comp. Virg. Bucol. 9, 47. —— **49.** Having thus skilfully prepared the way, the poet comes now to Augustus, whom, in this and the last two stanzas, he celebrates in lofty praise, as the vicegerent of Jupiter on earth. —— **54. Justo triumpho.** For what was necessary to a legitimate triumph, see Dict. Antiqq. p. 1016. —— **55. Orae. Dat.** depending upon *subjectos*. —— **56. Seras.** The Seres lived in Serica, which is supposed to have been a part of what is now the Empire of China.

ODE XIII.

The poet contrasts the misery of jealousy, with the happiness secured by constancy in love.

4. Difficili bile. "*Sullenness.*" As the liver was held to be the seat of all violent passions, anger was expressed by *splendida bilis*, or *vitrea*, Persius, 3, 8; melancholy, by *atra bilis*.—Osborne. —— **6. Manent.** This is the true reading, by the consent of all the MSS., and Orelli, Dillenb., and most other editors retain it. On the use of the plural with *nec—nec*, see Z. § 374. —— **10. Turparunt humeros.** The rage of Telephus in his "lovers' quarrels" seems to have been very *striking*. Orelli reminds us of the more passionate nature of people living in a southern clime. Comp. O. i., 17, 25. —— **16. Quinta parte.** Orelli adopts the more learned explanation of this expression, which is this: "*quinta*, id est, absolutissima. Transfert ad amantium oscula τό πέμπτον ὄν, τὴν πέμπτην οὐσίαν Pythagoraeorum, qui est aether" (Boeckh Philolaus, p. 161). *The quintessence.* —— **20. Suprema die.** The more common construction would be *citius* quam *suprema die.*

ODE XIV.

Quintilian (in Inst. viii., 6, 44) cites this ode, as an illustration of the Allegory; and it is a fine instance of that species of composition. Horace refers to a period, at which the Roman state, after being tossed and well-nigh wrecked by perpetual storms, is reaching at length a peaceful harbor, though still exposed to peril. Tate supposes, and, we think, correctly, that the poet has in mind that critical period, B. C. 29, when Octavianus consulted Agrippa and Maecenas, whether he should retain or resign the sovereignty. Horace agreed with Maecenas, that, in the event of Octavianus withdrawing to private life, the state would be thrown into new commotions; and that in his sovereignty alone lay the sources of permanent peace and order.—See Schmitz's Hist. Rome, chap. xl.

1. Novi fluctus. For the explanation of these words, see the introduction. —— **2. Occupa.** *Occupare* means here to *gain* the harbor. The ship is just in sight of the harbor; the state is just entering upon the tranquil administration of Augustus. —— **3. Vides.** The verb has in it the general notion of *perceive.* —— **6. Gemant.** Subj., as well as *possint* below, because dependent upon *nonne vides.* —— **7. Carinae.** Horace uses the plural, though but one ship is referred to. It is a poetical usage. —— **10. Di.** Images of tutelar deities, which were placed on an altar at the stern of the vessel. —— **11. Pontica pinus.** Pontus abounded in those trees, which furnished the best ship-timber. Hence, in the next line *silvae nobilis*, for *nobilis* belongs to *silvae*, not *filia.* —— **15. Tu**

—**cave.** I give here the punctuation of Dillenburger. He considers the words an illustration of the poetic construction, by which a noun is placed between two verbs, to both of which it belongs; as if it were nisi ventis ludibrium debes, cave ludibrium. But we may translate the whole: *beware lest you become the sport of the winds.* —— **17.** In the words *sollicitum taedium* the poet expresses the *irksome solicitude* which he had felt concerning the course of public affairs in the civil wars, when he himself had been attached to the unsuccessful party of Brutus and Cassius. This feeling had now given way to one of warm *affection* for his country under the rule of Octavianus (*desiderium*), though he yet felt *no light anxiety* (*non levis cura*) lest the civil commotions might be renewed. —— **20. Cyclades.** So called from κύκλος; a cluster of islands in the Aegean. The epithet *nitentes*, from the marble with which they abounded. In O. iii., 28, 14, they are called *fulgentes.*

ODE XV.

In this ode, Horace, perhaps in imitation of Proteus's prophetic words to Menelaus, in Homer, Od. 4, 360 seqq., represents the god Nereus predicting to Paris the calamities in store for himself and his country, as a retribution for his flagrant violation of the laws of hospitality, in the seduction of Helen. Viewed in this light, the ode teaches an impressive lesson of the consequences of a single guilty act. The sentiment which it illustrates, Dillenburger aptly compares with the words of Schiller,—

Das ist der Fluch der bösen That,
Dass sie fortzeugend Böses muss gebären.

1. Pastor. Paris; who had led a shepherd's life on Mt. Ida. —— **2. Perfidus hospitam.** These words, thus purposely placed together, fix the attention upon the aggravated nature of Paris's offence, the source of all the calamities of Troy. Compare the passage, O. iii., 3, 26. —— **4. Caneret.** Oracles and prophecies were ordinarily uttered in verse. Compare Sat. ii., 5, 58; Epode 13, 11. —— **5. Mala avi.** *Avi* by metonymy for *omine* or *auspiciis. With ill omen.* Compare O. iii., 3, 61; Epod. 10, 1. —— **6. Multo milite.** *With many a soldier.* —— **Conjurata.** So Virgil represents Dido, in allusion to the union of the Greeks against Troy, thus speaking (Aen. 4, 425):

Non ego cum Danais Trojanam exscindere gentem
Aulide juravi, etc.

—— **9. Heu heu,** etc. He sees with prophetic eye, and vividly portrays the sad picture of the ruin of Troy. In respect to the picture-like character of the passage, compare O. ii., 1, 17 seqq. —— **10. Aegida.** The aegis, αἰγίς, literally, *a goat-skin*, was in the ancient mythology, the hide

of the goat Amalthea, which Homer usually represents as a part of the armor of Jupiter; hence the epithet *aegis-bearing*, *αἰγίοχος*. But Homer also connects it with Minerva, e. g. Il. 2, 447; compare Virg. Aen. 8, 435. Thus she is arrayed in several extant antique statues, for illustrations of which see Dict. Antiqq. p. 26. Another statue, not there referred to, is preserved in the Vatican Museum, called the Minerva Medica, the finest draped statue in Rome. —— **14. Caesariem.** Mostly a poetic word. The generic word *crinis* Horace uses below, l. 20; and also, in reference to Paris, in O. iv., 9, 13. —— **15. Divides.** The simple and ordinary meaning of *dividere* is here the best; to *distribute*, to sing now to one, now to another. *Feminis* is so placed as to depend alike upon *grata* and *divides*. In this address to Paris, Horace imitates Homer, Il. 3, 54 seqq. Dillenb. has well given the sentiment of the stanza: *Nihil in pugna valet forma aut cantus, quibus in thalamis mulierculae, non in campis viri vincuntur.* —— **17. Cnosii.** Cnosus, a city of Crete, which abounded in the *calamus*, of which arrows were made. The Cretans were celebrated as bowmen. Comp. O. iv., 9, 17. —— **19. Ajacem.** The son of Oileus. Comp. Homer, Il. 2, 527. —— **22. Genti.** For dat. see Z. § 681. —— **24. Teucer et.** This is the true reading. The first foot is a trochee. So also below, l. 36, where *ignis* is a trochee, *Iliacas* being the correct reading. —— **25. Sive.** *Or if;* as in O. i., 2, 33, and many passages. *Auriga* is in apposition to Sthenelus. —— **31. Sublimi—anhelitu.** The image is that of a stag exhausted with running, and pausing for a moment and throwing up its head, to breathe more easily and recover itself. —— **32. Non—tuae.** Words of bitter reproach. Comp. the words of Helen in Il. 3, 430 seqq. —— **34. Achillei.** See n. on O. i., 6, 7. —— **36. Ignis.** See above, n. on l. 24.

ODE XVI.

The poet, recanting in a penitent mood some earlier satiric effusion, dilates upon the vehement nature, and upon the source and the sad effects of unbridled anger.

The whole ode is full of irony, with all its elaborate gravity.

2. Criminosis. *Abusive.* Comp. Ars. P. 79. —— **5.** Dillenburger points to the art exhibited in this and the next stanza; the former has four illustrations, each preceded by *non*, to which correspond four in the latter, each in turn preceded by *neque* or *nec*. The force of the arrangement will be felt by translating according to the Latin order. —— **Dindymene.** Cybele, so called from Mt. Didymus in Phrygia, the chief seat of her worship. —— **6. Incola Pythius.** *The indwelling Pythian* Apollo; by whom the priests were inspired. The gen. *sacerdotum* de-

pends alike upon *incola* and *mentem;* a construction suggested by Dillenburger. In support of this construction, Lübker cites Horace, O. iii., 10, 3; also Pliny Nat. Hist. iii., 19, 23, Addua, Ticinus, Mincius, omnes *Padi incolae;* and ib. 12, 37, quae (arbores) *incolarum* esse numero esse coepere.—Orelli explains thus: qui incolit adyta, in his quatit. —— **8. Corybantes;** the priests of Cybele; *aera*, the cymbals, which they used at their festivals. See Dict. Antiqq. p. 814. —— **9. Noricus ensis.** The iron of Noricum was in high repute. —— **13. Fertur,** etc. In this stanza, Horace gives a version of his own to the story of Prometheus, which is in admirable keeping with the ironical tone of the whole ode. The extravagant language in the preceding line, *Jupiter—tumultu*, for the thunderbolts of heaven, illustrates well the same point.—The punctuation of the stanza indicates the construction; *et* has the force of *etiam.* —— **17. Thyesten.** See n. on O. i., 6, 8. —— **18. Ultimae—cur,** etc. *Ultimae*, literally, the farthest, and therefore the first; *the ultimate causes.* The verb *stare* means here *to remain unchanged.* So in Virgil, Aen. 1, 268, *res stetit Ilia regno;* and ib. 2, 88; also 7, 553. Translate, *Have ever remained the ultimate cause, why lofty cities*, etc. —— **21. Hostile aratrum.** A very ancient, and a most impressive emblem of the utter ruin of a city. Comp. the scriptural expression, Jeremiah xxvi., 8: "Zion shall be ploughed like a field;" and Propertius, iii., 9, 41, *Moenia cum graio Neptunia pressit aratro Victor Palladiae ligneus artis equus.* —— **25. Mitibus.** In abl., depending upon *mutare*, which is construed like verbs of selling. See Z. § 456; and comp. next ode, 2, and O. iii., 1, 47; and Epod. 9, 27.

ODE XVII.

Horace invites Tyndaris to his Sabine farm, and describes the air of tranquillity and security which pervades the place, blessed as it is with the presence and protection of the rural deities.

1. Lucretilem—Lycaeo; by enallage, for *Lucretili—Lycaeum.* See Z. § 456, as referred to in preceding ode, l. 25. The Lucretilis was a hill near the poet's farm. Horace has minutely described the position of his farm in Epist. 1, 16. Lycaeus, a mountain in Arcadia, was sacred to Pan, the same deity as Faunus, the latter being the Latin name. —— **3. Defendit.** For the construction of nouns with *defendere*, see Z. § 469. —— **4. Usque.** Used poetically for *semper.* So also, Sat. i., 9, 15 and 19; Epist. i., 10, 24. For the difference between the words, see Doederlein. —— **9. Martiales.** An epithet frequently used with *lupus;* doubtless from the fierceness of the animal. Comp. Virg. Aen. 9, 566; also,

ib. 8, 631. —— **Haedilliae.** This is the reading of all the MSS. All other readings are only conjectural. Haedilia is probably the name of a hill or a valley near the poet's farm. —— **11. Usticae cubantis.** *Of the sloping Ustica.* Ustica was the name of a neighboring hill and adjoining valley. —— **15. Ad plenum.** Adverbially for *abundanter.* —— **Benigno—cornu.** The Cornu Copiae. See Carm. Sec. 60; Epist. i., 12, 29. The story was, that Hercules contended with Achelous, who had assumed the form of a bull, and having conquered him, carried off one of his horns; and that this was afterwards given by the Naiads to the Goddess of Plenty.—See Class. Dict., Achelous. —— **17. Reducta.** *Retired.* —— **18. Fide Teia.** *On the Teian lyre. Teia,* in allusion to the poet Anacreon, who was born at Teos. —— **20. Vitream.** Literally, glassy, but here, figuratively, *beautiful,* from the brightness and transparent clearness of glass. —— **22. Semeleius—Thyoneus.** Two epithets of Bacchus from Semele, and Thyone, a name given to Semele, and derived from Θύειν. —— **26. Incontinentes.** *Wanton.*

ODE XVIII.

The poet, in recommending Varus to cultivate the vine on his estate at Tibur, at first pleasantly contends for the rightful uses of wine, and then describes the folly and madness of excess in drinking.

What Varus this was, is uncertain; it is generally supposed that he was the person to whom Horace refers as a critic in Ars. P. 438, and whose death he mourns in the 24th ode of this book.

1. Vite. See n. on *laudibus,* O. i., 12, 14. —— **Severis.** See Z. § 529, note. —— **2. Catili.** See n. O. i., 7, 13. —— **3. Nam.** *Nam* in prose takes the first place in a sentence; but the poets allowed themselves more freedom. Comp. O. iv., 14, 9; Epod. 14, 6; 17, 45. —— **Neque—aliter.** That is, than by the cultivation of the grape, and the use of wine; in direct reference to the words in the first line. —— **8. Super mero.** The use of the abl. with *super,* in the sense of *over,* is unusual. See Z. § 320. Dillenb. refers to Virg. Aen. 9, 61, *nocte super media.* —— **9. Sithoniis.** A Thracian people, who often came to deadly quarrels over their cups. See O. i., 27, 1. Tacitus says of the ancient Germans: *Crebrae, ut inter vinolentos, rixae, raro conviciis, saepius caede et vulneribus transiguntur.* Germ. c. 22. —— **Evius.** An epithet of Bacchus, from the Bacchanalian cry, εὐοῖ, *evoe;* another is *Bassareu* just below, from Βασσάρα, a female Bacchanal. —— **10. Exiguo fine libidinum.** *By the narrow limit of their depraved desires;* that is, the limit fixed by their desires. —— **11. Candide.** *Fair.* So Ovid, Fast. 3, 772, *Candide Bacche.* —— **12. Quatiam—rapiam.** In the celebration of the *orgies* of

Bacchus, the *thyrsi* were *shaken* as they were carried about in the procession, and the sacred symbols were carried in baskets, covered with ivy and vine-leaves. Hence Horace says, *non—sub divum rapiam*, because the exposure of these mysterious symbols was deemed impious. See Dict. Antiqq., Thyrsus; and p. 363. —— **13. Berecyntio.** From Berecyntus, a mountain in Phrygia, where Cybele was worshipped.

ODE XIX.

The poet, who had fancied that his loves were ended, finds himself again led captive, by the charms of Glycera. He therefore resolves on a sacrifice to Venus, with the hope that it may render this new visitation a gentle one.—The words in the first line occur again in O. iv., 1, 5.

5. Glycerae. A fictitious name, formed from γλυκερά. It occurs also in Terence, Ovid, and Tibullus. —— **6. Pario marmore.** The marble from the island of Paros was of the best quality, and was chiefly used in statuary. It retained its beauty even better than the famed Pentelican. The celebrated Venus di Medici is of Parian marble. —— **11. Versis—equis Parthum.** The Parthians were celebrated for the deadly aim with which they discharged their arrows, even when on the retreat. To this circumstance Virgil alludes, Georg. 3, 31. Comp. also n. O. i., 2, 51. —— **14. Verbenas.** *Verbenae* (vervain) was used for all green herbs, and for the leaves and boughs of trees, taken from a sacred place and for sacred purposes. Comp. Livy, 1, 24; Virg. 12, 120.

ODE XX.

In this little ode, Horace invites Maecenas to his Sabine farm; telling him at the same time, in the familiar tone of friendship, that he must expect only such cheer as may be yielded by the common wine, *vin du pays*, of the Sabine hills.

1. Vile Sabinum. The Sabine wine was held in low estimation, especially when it was new. The Sabine of four years' age is however drunk by Horace and his friends; see O. i., 9, 7. —— **2. Graeca—testa.** *Graeca*, perhaps because it had once contained some choice Greek wine; which gave a flavor to the Sabine. *Testa*, like *fictile*, is a general word for earthen-ware; the modern *terra cotta*. —— **3. Levi.** From *lino*. *Sealed up.* The *amphorae* were stopped tight by a plug of cork, and then smeared over with pitch to make them impervious to the air. They were then put in the *apotheca*. See n. O. iii., 8, 11. The *amphora*

was tall, and was furnished with two handles; it was made narrow at the top, swelling in width towards the middle, and thence tapering and finally terminating in a point, so that it might be stuck into the ground, or into a stand. Some of these are still seen, standing upright, in the cellar of the "House of Diomed" at Pompeii. See Dict. Antiqq., Amphora; also ib. p. 1052. —— **5. Eques.** Horace was fond of using this and similar expressions, from the fact of Maecenas always preferring to remain in the equestrian order. Comp. O. iii., 16, 20. —— **Paterni.** Because the Tiber flows from Etruria, the country of Maecenas's ancestors. —— **8. Imago.** Comp. n. O. i., 12, 3. The Mons Vaticanus, on the right bank of the Tiber, was a continuation of the Janiculum, towards the north. The probable derivation of the word is *vates*. On this hill stand St. Peter's, and the adjoining palace of the Pope, with its galleries and gardens, known by the name of the Vatican. From its mention here, the theatre referred to would seem to have been the Theatre of Pompey, as this was in the Campus Martius, opposite the Vatican hill.—Horace has in *Vaticani* the second syllable short, but Juvenal and Martial both have it long. —— **9.** In this stanza, are mentioned four of the best Italian wines. The Caecubian was grown in a district near Amyclae; the Calenian at Cales, close by the *ager Falernus;* the Formian at Formiae, near the gulf of Caieta, the modern *Mola di Gaeta.* For the Falernian, see n. O. i., 1, 19. —— **10. Bibes.** The future has the same force as *laudabunt*, in O. i., 7, 1. *May drink;* i. e. at your own home you can drink of those more costly wines; and such are always at your command. —— **11. Temperant;** literally mix, i. e. with water. *Fill.*

ODE XXI.

In this ode, the poet celebrates the honors of Apollo and Diana, adopting for his purpose the form of an address to such a chorus of young men and maidens as were wont to sing at solemn festivals.

2. Intonsum. This epithet is used of Apollo, to express the poetic idea of his perpetual youth. —— **4. Jovi.** Dat., as often in poetry, instead of abl. with *a* or *ab*. See A. & S. § 225, ii.; Z. § 419. —— **5. Coma.** The abl. here is joined with *laetus*, in the same way as with the verb *laetari*. In both cases, it is a particular application of the *ablative of cause*. Krüger, § 388, 2, states the rule for both adjectives and verbs. Comp. A. & S. § 245, ii.; Z. § 452. —— **6. Algido.** Mt. Algidus was in Latium, about twenty miles from Rome; now called *Monte Porzio.* —— **7. Erymanthi.** This hill was in Arcadia. —— **8. Silvis.** *Silva* is the

generic word for *wood; nemus*, a part of a *silva*, a grove, as a pleasant place. See Doederlein; and comp. Ovid, Met. 1, 568:

> Est *nemus* Haemoniae, praerupta quod undique claudit
> *Silva.*

—— **Cragi.** A mountain in Lycia. —— **10. Delon.** Apollo and Diana were born in a cave of Mt. Cynthus, on the island of Delos. —— **12. Fraterna.** Mercury. See n. O. i., 10, 6. —— **Humerum.** See n. O. i., 1, 21. *Insignem* agrees with *Apollinem.* —— **13. Hic bellum lacrimosum,** etc. The worship of Apollo and Diana in Italy seems to have been the same as that of the Sun and Moon in Greece, and in other countries. From the close connection of the sun and moon with health, and the fertility of the earth, Apollo and Diana were worshipped as protective deities, *Dei Averrunci, σωτῆρες*; to which the poet here refers. —— **15. Persas atque Britannos.** On *Persas*, see n. O. i., 2, 22. These two nations, both enemies of Rome, are here joined together, as their countries designate respectively the eastern and the western limits of the empire.

ODE XXII.

The poet here touches upon one of his favorite themes, uprightness of life and character; which he sets forth and illustrates by an incident in his own life, as always and every where a sure source of safety and happiness.

The ode is addressed to Aristius Fuscus, to whom Horace alludes as an intimate friend, in Sat. i., 9, 61; Epist. 1, 10.

1. Vitae. For the construction, see Z. § 437. —— **Sceleris.** For *a scelere*, in imitation of Greek. —— **2. Non eget.** Osborne very appropriately compares with the sentiment of this ode, a passage from Milton's Comus:

> "She that has that is clad in complete steel;
> And, like a quivered nymph with arrows keen,
> May trace huge forests and unharbored heaths,
> Infamous hills and sandy perilous wilds;
> No savage fierce, bandit, or mountaineer,
> Will dare to soil her virgin purity."

—— **5. Syrtes aestuosas.** *The sultry Syrtes;* i. e. the sandy, hot coast of Libya, near by the *Syrtis Major* and *Syrtis Minor*, the modern Gulfs of Sidra and Cabes. Comp. O. ii., 6, 3; ii., 20, 15; Virg. Aen. 5, 51. —— **7. Caucasum.** A range of mountains, between the Euxine and the Caspian Sea. —— **Fabulosus Hydaspes.** *The fabled Hydaspes.* The Hy-

daspes was one of the tributaries of the Indus; the epithet here used refers to the many stories about it, especially its golden sands. —— **10. Canto.** On the tense, see Z. § 507. —— **11. Curis expeditis.** The prosaic construction would be *curis expeditus.* Dillenb. cites other similar instances in Horace, O. ii., 12, 1; id. 16, 38. —— **13. Quale portentum.** *Such a monster as,* etc. See Z. § 765, note. —— **14. Daunias.** A name for Apulia, from Daunus, to whom its settlement was ascribed. Comp. O. iii., 30, 11; iv., 14, 26. —— **15. Jubae tellus.** Mauritania. —— **17. Pigris campis.** "*Torpid plains.*"—Osborne. In this stanza the poet describes the frigid zone, and in the next the torrid. Dillenb. directs attention to the perspicuous arrangement of the words in these first two lines; the adjectives *pigris* and *aestiva* being placed in the middle, and the nouns *campis* and *aura* at the end of the lines to which they belong. —— **22. Domibus negata.** A poetic construction, which may be explained by considering *domibus* dat. for *in domus;* or an inversion for *cui domus negatae.*

ODE XXIII.

The poet compares Chloe, a coy and timid virgin, with the fawn that dreads to leave the side of its mother.

1. Hinnuleo. This form of a diminutive occurs rarely. See Z. § 240. —— **4. Siluae.** A trisyllable, as in Epode 13, 2. —— **5. Veris—follis.** This expression, though a bold one, is poetical, and neither unintelligible nor strange. Doubtless the plain expression in prose would be, *folia inhorrescunt adventu veris;* but certainly a poet might use in English the expression, *the spring rustles in the leaves,* without being condemned by critics. The conjecture of Bentley, *vepris inhorruit ad ventum,* is therefore, besides being in very bad taste, entirely gratuitous. —— **8. Tremit.** Agrees with *hinnuleus.* —— **12. Viro.** In dat. depending upon *tempestiva.*

ODE XXIV.

This charming ode Horace addressed to Virgil, on the death of their common friend, Quinctilius Varus. After dwelling upon the virtues of the deceased, mourned for by none so much as by Virgil, for whom none could mourn too much, the poet recommends resignation, and the patient endurance of what cannot be reversed.

Quinctilius died in the year of Rome, 730.

1. Desiderio. Dat., although with *pudor* alone the gen. would be

used; in prose it would be, *quis desiderii sit pudor, quis desiderio modus?* So in Martial, viii., 3, 3, *Sit tandem pudor et modus rapinis.*—The word means here *regret.*——**2. Cari capitis.** As in Homer, φίλη κεφαλή. Dillenb. most aptly compares Schiller:

> Er zählt die Häupter seiner Lieben,
> Und sieh! ihm fehlt kein *theures Haupt.*

——**5. Ergo.** *Does then*, etc.?——**8. Inveniet.** On the use of the sing. numb. see A. & S. § 209, Rem. 12 (2); Z. § 373, note 1.——**11. Frustra pius heu.** These words belong together. *Pius* has here the same meaning as the noun *pietas* above, O. 17, 14. The good (*pii*) Horace ever represents as dear to the gods, and under their especial care. But notwithstanding the piety of Virgil, his lost friend cannot be restored to him. *Alas with a fruitless piety.*——**Non ita creditum.** *Not on such terms committed to their care;* i. e. that he should be so soon snatched away from you. Dillenb. explains *ita* by supplying *ut nunc factum est.*——**14. Arboribus.** For dat. see above n. O. 21, 4.——**15. Vanae imagini.** *To the empty shade.* The Greek εἴδωλον, *simulacrum.* Comp. Virg. Aen. 6, 293; and Ovid, 4, 443, *exsangues umbrae.*——**17. Non lenis precibus fata recludere.** *Not indulgent enough to open the portals of fate, in compliance with our prayers.* I take *precibus* as dative, an instance of the *dativus commodi;* the word *recludere, to open*, is transferred from the gates of Orcus to the fates themselves, which cannot be reversed. The construction is a poetical one, equivalent in prose to *non adeo lenis, ut recludat*, etc. Comp. n. O. i., 1, 18.——**18. Gregi.** The prose construction would be *in gregem.*

ODE XXV.

Addressed to Lydia, a woman, grown gray in a vicious life, and now in her age and ugliness abandoned and detested by all.

1. Junctas fenestras. The windows in Roman houses were generally mere openings in the wall, closed by shutters, which frequently had two leaves or folds, *valvae, bifores fenestrae.* Hence when shut, the windows were said to be *joined.* See Dict. Antiqq. p. 521; and Becker's Gallus, Sc. 2, exc. 1.——**5. Multum facilis**; =*facillima.*——**11. Magis**; i. e. *magis solito;* when the *Thracian wind rages with unusual fury.*——**Thracio.** Comp. Epode 13, 3, *Threicio Aquilone.*——**20. Hebro.** Hebrus, a river in Thrace; here called *sodalis hiemis*, on account of the long stay of the winter.

ODE XXVI.

This brief and beautiful ode, descriptive of the charms of literary pursuits, and the security they afford against care and disquietude, is addressed to L. Aelius Lamia, a Roman of noble family, who distinguished himself in the war with the Cantabri.

In the year of Rome 729, Teridates, who had succeeded to the Parthian throne, in room of his brother Phraates, who had been expelled for his cruelty, was compelled in his turn to flee, on the approach of Phraates, with a Scythian army.

3. Portare. See n. O. i., 2, 8. —— **Quis**; nom. with *rex;* others read *quis* for *a quibus.* —— **4. Metuatur**; i. e. by the Romans. —— **5. Teridaten.** See introduction. —— **9. Pimplea.** The name of a hill and fountain in Thrace, sacred to the Muses. —— **10. Novis.** Compare O. iii., 30, 13 sqq.

ODE XXVII.

As in the ninth ode of this book, the poet sketches here the picture of a feast with some of his friends. It would seem that some of the party had grown pugnacious over their cups; and the poet, after a severe rebuke upon their rude conduct, contrives to give a fortunate turn to the conversation, by challenging one of the guests to reveal the name of his mistress, and by then pleasantly bantering him upon his mistaken choice.

2. Thracum est. See n. O. i., 18, 9. —— **4. Rixis.** On the construction see Z. § 469. —— **5. Vino.** See A. & S. § 224, Rem. 3; Z. § 469. —— **6. Immane quantum.** So *nimium quantum*, in Cic. Orat. 26, 87; *mirum quantum*, Liv. 2, 11. With *discrepat* it is here parenthetical—*differs, it is wonderful how much*—but may be translated, as it has the force of an adverb, *amazingly.* Observe that, if instead of being parenthetical, it formed the principal clause, e. g. *it is wonderful, how much*, etc., the verb would be in the subjunctive. —— **8. Cubito presso.** *With your elbow resting on the cushion.* This was the usual posture at a Roman meal. The guests reclined on the *lecti*, or sofas, with their left arm resting on the cushion. For the expression, see Sat. ii., 4, 39; and for a description of the Roman table, see n. Sat. ii., 8, 20 seqq. —— **9. Severi.** Like *austerum*, also *forte*, Sat. ii., 4, 24, rough, *dry*, in distinction from *dulce.* See Dict. Antiqq. p. 1056. —— **10. Opuntiae Megillae.** Opus was a town of the Locrians. —— **18. Ah miser.** The words of the poet, on hearing the name. —— **19. Laborabas.** The imperfect, because the poet has in mind the time, during which the person was reluctant to reply to his question. —— **21. Thessalis.** Thessaly was famous for its herbs and drugs, and for its sorcerers and magicians. —— **23. Vix—Pegasus.** By the aid of the winged horse Pegasus, Bellerophon destroyed the Chimaera. Horace here compares the maiden with that monster.

ODE XXVIII.

There is a diversity of opinion respecting the form and the divisions of this ode. But the pronouns *te* and *me*, in the connection in which they occur, make it sufficiently clear, that the form is a dialogue; and we gather from the word *nauta* in line 23, and from *Archytas* in line 2, together with the request in lines 24 and 25, that the two parties are the shade of Archytas and a mariner.

The first twenty lines are the words of the mariner. Chancing to discover, on the coast of Apulia, the unburied corpse of the shipwrecked Archytas, he addresses the quondam philosopher, and tells him with something of raillery in his words, that not even he, with all his attainments in science, could escape death, the common lot of men; that, in spite of his lofty expectations as a disciple of Pythagoras, he was now denied a transition to the other world, and confined to the Matinian shore, simply for the want of a little earth for the decent burial of his body. With the words *Me quoque*, l. 21, the unhappy shade replies to the mariner, assenting to the stern truth of all his words, and praying him to vouchsafe the last offices to his unburied corpse.

Some make Archytas reply from line 7, and others from line 17; but the words *judice te* cannot well be ascribed to Archytas; and the 16th and 17th lines are so closely connected, that they must be ascribed to the same person.

The ode teaches the truth, that death comes alike to all, the wise and the simple, the learned and the ignorant; none are exempt. For the modern reader, it illustrates the strength and prevalence among the ancients, of the sentiment of respect for the rites of burial; a sentiment finely illustrated by Sophocles's tragedy of Antigone.

2. Archyta. Archytas of Tarentum was a Pythagorean philosopher, a friend and teacher of Plato, and was distinguished for his attainments in geometry and astronomy. To these attainments allusion is made in line 1, and lines 5, 6. He was shipwrecked and drowned, while on a voyage, in the Hadriatic sea. —— **3. Parva munera**; i. e. *adhuc tibi negata. The want of the trifling gift of a little dust.* So in O. ii., 20, 8; nec Stygia *cohibebor* unda. It was esteemed a terrible evil if a body was not duly interred; the shade, it was thought, must, for a hundred years, flit about the body, or wander along the banks of the Styx. —— **Matinum.** From a hill of that name on the coast of Apulia; now called *Matinata.* —— **7. Pelopis genitor.** Tantalus, the fabled guest of Jupiter. —— **8. Tithonus.** Son of Laomedon, the ancient Trojan king; carried away to Olympus by Aurora, and though blessed with length of days, not exempt from mortality. Comp. n. O. ii., 16, 30. —— **9. Minos.** King and lawgiver of Crete; who, to recommend his laws to the people, pretended that he had divine instructions. The poets made him, in company with Aeacus and Rhadamanthus, a judge in Hades. —— **10. Pantholden.** It is said that Pythagoras, to illustrate his doctrine of the transmigration of souls, asserted that he had lived in the Trojan war in the person of Euphorbus, and pretended to make good the assertion, by going into the temple of Juno at Argos, and taking down and recognizing the shield of Euphorbus. Ovid alludes to the same story in Met. 15, 160, seqq., where Pythagoras says:

Ipse ego, nam memini, Trojani tempore belli,
Panthoides Euphorbus eram— • • •
Cognovi clypeum, laevae gestamina nostrae,
Nuper Abanteis *templo Junonis in Argis*.

——**20. Fugit.** *Aoristic* use of the Perfect; that is, the perfect is here used as the Greek aorist is frequently used, expressing something that is of ordinary occurrence. See Z. § 590; and comp. Kühner's G. Gr. § 256, 4, b. *No head does cruel Proserpine spare.* Dillenb. explains thus: *nemo tam gravis, quem Proserpina*, i. e. *mors, fugerit, timuerit, ad quem non accesserit.*——**21. Orionis.** See n. Epod. 10, 10.——**22. Illyricis.** Properly of Illyria, on the opposite coast, in relation to Apulia; but here the expression applies to the whole Hadriatic.——**25. Sic**; *so;* i. e. in case you listen to my words; *sic* expresses here, as it often does, the condition on which a wish or a prayer is made to depend.——**26. Hesperiis**; *of Italy;* so called, in reference to Greece.——**27. Plectantur.** *May the woods of Venusium suffer. Plecti*, literally *to be punished.* The wish expressed is, that the fury of the storm may be spent upon the forests of Venusium, and the mariner escape all peril.——**28. Unde**; refers to *Jove Neptunoque*, and is=*ex quibus.* Comp. n. O. i., 12, 17.——**30. Negligis.** *Do you think lightly of committing—?* On account of the immense importance attached to the rites of sepulture, it was esteemed a sacred duty to inter a body which might be found unburied. The neglect of this duty was thought to involve a fearful retribution.——**31. Fors et**; *perhaps also;=fortasse etiam*, as in Virg. Aen. 11, 50.——**32. Debita—superbae.** *A just retribution and like contemptuous returns.*——**35. Licebit—curras**; you will be allowed to, i. e. *you may run on.* On the construction, see A. & S. § 262, R. 4; Z. § 624; and comp. n. O. i., 7, 1.

ODE XXIX.

On the occasion of a contemplated expedition into Arabia Felix, Iccius, a friend of the poet, seems to have been allured by the tempting prospects of gaining riches and renown, and to have abandoned the calm pursuits of philosophy for the stern business of war. In this ode, the poet rallies his friend, in a tone of pleasant irony, on this sudden and singular change in his life.

This expedition was ordered by Augustus, B. C. 29; and was made by Aelius Gallus, then prefect of Egypt, B. C. 24.—See Schmitz's Hist. Rome, chap. 41.

1. Beatus—gazis. *Beatus* is often used for *dives, pretiosus.* The Arabians were proverbially rich. Comp. O. iii., 24, 1.——**3. Sabaeae.** a very rich province of Arabia Felix, whose capital was Saba.——**5. Quae virginum barbara.** In prose it would be, *quae virgo barbara.*——**7. Puer ex aula**; i. e. *regia.* The expression is equivalent to *puer regius. What royal page.* In all these questions the irony of the poet is

manifest. Now that you, the *quondam* philosopher, turn yourself to feats of valor, the hitherto unconquered Sabaeans and Parthians must at length yield to Roman arms. Like another Achilles, you shall bear away the beauteous daughter of some eastern prince, and a page from his halls to be your cup-bearer. —— **9. Sericas.** The Seres (see n. O. i, 12, 56), like all the eastern nations, were celebrated for skill in archery. *Sagittas tendere*, a bold expression for *arcum tendere*. So Virg. Aen. 5, 508, *telumque tetendit*. —— **12. Montibus.** Dative case. Poetic for *ad montes*. —— **14. Panaeti.** Panaetius was a Stoic philosopher of Rhodes, a contemporary and intimate friend of Scipio Africanus the younger, and of Laelius. *'Socraticam domum.* The school of Socrates; the writings of Plato, Xenophon, etc. —— **15. Loricis Hiberis.** On the construction, see n. O. i., 16, 25. From the superior quality of the metal, the Spanish cuirasses were preferred to all others.

ODE XXX.

Venus is invoked and invited to abandon for a while her loved Cyprus, and to honor with her presence the home of Glycera.

1. Cnidi Paphique. Cnidus, a city in Caria, where was the celebrated statue of Venus by Praxiteles. Paphos, in Cyprus, the fabled spot to which Venus was wafted, after having risen from the sea near Cythera. —— **4. Aedem.** Used poetically for *aedes*. —— **6. Gratiae.** Comp. O. i., 4, 6. "The 'zone unbound' indicates a graceful negligence."—Osborne.

ODE XXXI.

After the victory at Actium, Caesar Octavianus dedicated to Apollo a temple on the Palatine; the same in which was deposited the Palatine library. At a time of such general rejoicing, while so many are indulging extravagant hopes and wishes, the poet draws nigh the sacred shrine, and asks for what he deems the best of all blessings, health of body and of mind. The petition is substantially the same as that in Juvenal, Sat. 10, 356,

Orandum est, ut sit mens sana in corpore sano.

1. Dedicatum Apollinem. The English idiom here differs from the Latin; one can say in Latin, as in English, *dedicate a temple to a god*, *aedem deo dedicare;* and also *deum aede dedicare*, or simply, as here, *deum dedicare*. So Cic. de Nat. Deor. 2, 33, *Ut Fides, ut mens, quas—dedicatas videmus;* and Ovid, Fast. 6, 637, *Te quoque magnifica, Concordia, dedicat aede Livia*. —— **2. Patera;** a round dish, like our plate or sau-

cer. It was used in connection with sacrifices, especially for libations. ——**Novum.** *New* wine was always used in libations. ——**4. Segetes.** I give from Orelli the reading of the MSS., *opimae—feraces.* But *segetes,* though meaning primarily the *sown fields,* yet certainly means here *the crops, the fields of standing corn. Not rich Sardinia's fertile crops.* ——**8. Mordet.** In like manner, *radere* and *terere* are elegantly used of rivers, to express the gradual, silent action of the water in washing away the banks. The Liris was a river of Campania, now the *Garigliano.* ——**9. Premant.** *Premere* for *putare, to prune. Calena* refers to Cales, in Campania, and is here transferred from the vine itself to the hook, with which it was pruned. The acc. *vitem* here depends both upon *premant* and *dedit.* ——**12. Vina—merce;** *the wine he has taken in exchange for his Syrian imports.* Spices and perfumes were brought from India and Arabia to Syria, and thence to Rome.—*Leves malvae. Light mallows;* easy of digestion. So in Epist. 2, 58, *gravi malvae salubres corpori.* ——**17. Frui paratis,** etc. The petition is twofold, viz. 1, *et valido mihi et, precor, integra cum mente, paratis frui;* 2, *degere senectam, nec turpem nec cithara carentem;* the infinitives depend upon *dones.*

ODE XXXII.

In this little ode, written, as appears from the first word, at the request of some friend, the poet seems to illustrate his own office as a poet, the character of his poetry, and the delight which it afforded himself; it was his to illustrate, in his native tongue, the lyric measures of Greece; like Alcaeus, who even in the midst of war, sang ever of Venus and Bacchus, he too was given only to the lighter and more sportive themes of song; and poetry was the solace of all his toils, and the companion of his daily life.

4. Barbite. Here, as in O. i., 1, 34 (where see note), Horace purposely uses a word of Greek origin. By its contrast with the word *Latinum,* the meaning of the poet is more distinctly expressed. ——**5. Lesbio civi.** Alcaeus, who flourished about 600 B. C. *Civi* is dat. depending upon *modulate,* which is here used passively. ——**6. Ferox bello.** Alcaeus took an active part in the struggles of his countrymen against the Athenians, and also against the tyrannical rulers of his native land.—With *ferox* must be supplied in translation *although,* corresponding to *tamen. Inter arma;* whether *in the midst of arms;* the first *sive* is omitted. ——**7. Sive,** etc. *Or whether he had fastened,* etc.; i. e. whether in the camp, or resting in some harbor, after a toilsome voyage. ——**10. Illi haerentem.** *Haerere* is generally construed with the abl. either alone or with *in,* but sometimes with the dat. Dillenb. gives the usage of Horace with this verb, as follows: with the dative, Sat. i., 10,

49; with abl. and *in*, Sat. i., 3, 32; or the abl. alone, O. i., 2, 9; Sat. ii., 3, 205. —— **15. Cunque.** Means the same as *quoque tempore*, or *quandocunque*, and is to be joined with *vocanti*. See Z. § 128; also Freund's Lex., and Hand, Turs. 2, p. 174.

ODE XXXIII.

This ode is addressed to Albius Tibullus, the elegiac poet, whom Horace endeavors to console for the faithlessness of his Glycera.

1. Plus nimio. Dillenb. refers to other expressions which Horace uses to express what is excessive; *plus aequo*, Sat. i., 3, 52; Epist. i., 2, 29; i., 18, 10; *plus justo*, O. iii., 7, 24. —— **3. Cur.** Used here in the sense of *quod* or *propterea quod*. So also it occurs with verbs expressive of *anger* (see Epist. i., 8, 9) and *wonder*, and with verbs of *accusing*. Comp. Hand, Turs. 2, p. 177; cited by Orelli. —— **5. Tenui fronte.** With the ancient artists and poets, a narrow forehead was a mark of beauty. Thus Horace again in Epist. i., 7, 26, *nigros angusta fronte* capillos; and Martial, iv., 41, 9, *Frons brevis—sit.* —— **7. Prius.** *Sooner.*

ODE XXXIV.

Startled by the phenomenon of thunder in a cloudless sky, the poet recants the Epicurean doctrines he had once confessed (Sat. i., 5, 101), that the gods take no active concern in the affairs of the world; and he now avows a belief in their presence and superintending providence.

2. Insanientis sapientiae. *A mad philosophy;* literally an *insane wisdom*, an oxymoron, common both in Latin and in Greek. —— **5. Diespiter.** An old name for Jupiter; *Dies* (old form of the genitive) *pater*. Varro, Ling. Lat. 5, 66, cited by Dillenb. —— **7. Per purum tonantes.** Such an event was naturally accounted a prodigy. Comp. Virg. Georg. 1, 487; Aen. 8, 527. —— **9. Bruta.** *Immovable.* In O. iii., 4, 45, Horace has *terram inertem*. So Virg. Aen. 10, 102, *terra immobilis;* and Seneca, Thyest. 1020, *immota tellus.* —— **10. Taenari.** A promontory in Laconia, where there was a cave, through which, according to ancient tradition, was a descent to the infernal regions. Comp. Virg. Georg. 4, 467. —— **14. Apicem.** The *apex*, properly a piece of olive-wood, worn by the flamines on the top of the head, came to be applied to the *pileus*, or priestly tiara (see Dict. Antiqq. p. 67). Here it means *a crown.* —— **15. Stridore;** *rustling*, i. e. of the wings, for Fortune was represented as winged. —— **16. Sustulit—posuisse.** See n. O. i., 1, 4, on *collegisse*.

ODE XXXV.

The poet invokes Fortune as an all-powerful goddess (1–4); whose favor all solicit, whose frown all fear (5–16); who controls, however, the affairs of men, not by a blind caprice, but by sure and unchangeable laws (17–20); whom Hope and Fidelity ever attend and honor (21–28); he implores her to preserve Augustus in his distant expeditions, and to save the state from ruinous and detestable civil wars (29–end).

It will be seen that it is not the Greek Τύχη whom the poet invokes; a capricious, arbitrary deity, such as is described in the preceding ode, and in ode 29th of Book Third; but the Fortuna of the ancient Italians, as she was conceived of and worshipped at Antium, Praeneste, and other Latin towns.

The ode was probably written B. C. 27, the year in which Augustus ordered the Arabian expedition, referred to in introduction to ode 29th; and in which, too, Augustus is said to have meditated an invasion of Britain.

1. Antium. The capital of the Volsci, in Latium, where was a celebrated temple of Fortuna; its site was near the modern *Porto d'Anzo.* —— **2. Praesens.** Used in the sense of *potens, able.* Dillenb. refers in illustration, to O. iii., 5, 2; Sat. ii., 3, 68; Epist. ii., 1, 134; also Cic. Tusc. i., 12, 28. —— **4. Funeribus.** Abl. instead of *in funera;* a singular construction, of which we have only one other instance, in Ars. P. 226; perhaps used by the poet, on account of the resemblance in meaning to the verb *mutare.* —— **6. Ruris colonus.** *Ruris* depends upon *colonus,* not, as some have it, upon *dominam;* its place is conclusive on this point. But *colonus* does not simply mean *husbandman* (*agricola* or *rusticus*), but one hired to cultivate the soil, a tenant.—Comp. O. ii., 14, 12; Sat. ii., 2, 115; and see Dict. Antiqq., Praedium. —— **7. Bithyna.** This word, in particular, was used, perhaps, on account of the commerce between Bithynia and Rome; or because the ship was made of timber from Bithynia. —— **8. Carpathium.** See n. O. iv., 5, 9. —— **9. Profugi.** *Wandering;* in allusion to the nomadic habits of the Scythians. Comp. O. iii., 24, 9. —— **14. Stantem columnam.** *Stans columna* is metaphorical for a firm and secure government. The words *neu populus,* etc., illustrate what has gone before, showing the way in which the peace of the state may be invaded; and the repetition of *ad arma* brings, as it were, to our ears the repeated shouts of a tumultuous assemblage of people. —— **17. Saeva Necessitas.** All the objects which Horace here brings together in this description of Necessity, are emblematic of strength and firmness, and thus illustrate her invincible might. Herder very happily conjectured, that the poet's description was suggested by some painting or statue of Necessity, which was in the temple at Antium. —— **21. Te spes,** etc. In describing Hope and Fidelity, as the never-failing companions of Fortune, the poet means to teach, that the unfortunate are not quite abandoned by Hope, nor by faithful friends, rare though they be. *Albo panno;* as an emblem of candor and inno

cence. —— **22. Abnegat,** sc. *se.* This omission of the pronoun occurs also in prose, in the later Latin. —— **23. Mutata veste.** In allusion to the Roman habit of wearing soiled garments, as a token of mourning and distress. —— **28. Dolosi;** for *dolosiores quam qui ferant, too treacherous to bear*, etc. Comp. with this stanza, the words of Moore:

> "The friends, who in our sunshine live,
> When winter comes, are flown,
> And he who has but tears to give,
> Must weep those tears alone."

—— **29. In ultimos orbis Britannos.** Virgil has a similar expression, *Et penitus toto divisos orbe Britannos*, Ecl. 1, 67; and Tacitus, Agric. 30, *Britannos terrarun ac libertatis extremos.* According to Dio Cassius, Augustus entertained the design of invading Britain; the design, however, was never executed. —— **31. Examen.** In reference to the levy made for the invasion of Arabia Felix. See introduction to ode 29. —— **33. Ebur cicatricum,** etc. This is one of the many passages, in which Horace speaks with just indignation and horror of the bloody civil wars of the last years of the republic. Comp. O. i., 2, 21, seqq.; and O. ii., 1, 29, seqq. —— **35. Dura aetas.** *A hard-hearted generation.* —— **39. Diffingas.** The meaning of *diffingere* is to make something different from what it was before—*forge anew.* It is a word rarely used. The order of translation is thus: *diffingas retusum ferrum in*, etc.

ODE XXXVI.

A convivial ode, in honor of the return of Plotius Numida from Spain, where he has been serving, under Augustus, in a war against the Cantabrians. He returned to Rome, A. U. C. 730.

2. Debito. *Votive.* —— **4. Hesperia;** i. e. Spain, which was, to the Romans, the "*Far West.*" —— **7. Lamiae.** The same, who is referred to above, O. 26. —— **8. Rege.** Orelli and Dillenburger both refer this word to Lamia, as the leader, and the so-called *king* in the sports of school-days; appealing to Epist. i., 1, 59; *pueri ludentes, Rex eris, aiunt;* and Justinian, 1, 5, *Cyrus rex inter ludentes sorte electus. Puertiae.* By syncope for *pueritiae.* —— **9. Mutatae togae.** The *toga praetexta* for the *toga virilis.* See Dict. Antiqq. p. 987. —— **10. Cressa neta.** *Cressa*, i. e. *alba, white*, because chalk, *creta*, was brought from Cimolus, a small island near Crete. It was a custom of the Thracians, and perhaps also of the Greeks and Romans, to mark happy days by a white stone, and sad ones by a black one. Hence the proverbial expressions

like the one in this line. Orelli refers to other illustrations, viz. Catullus, 107, 6, *O lucem candidiore nota!* Persius, 2, 1, *Hunc, Macrine, diem numera meliore lapillo;* Plin. Epp. 6, 11, *O diem laetum notandum mihi candidissimo calculo!* —— **12. Morem in Salium.** *Salium* by contraction for *Saliorum.* The proper adjective is *Saliaris*, which occurs in the next ode. The Salii, from *salio*, were priests of Mars, twelve in number, who once a year went through the city in procession, carrying the *ancilia*, and leaping, and dancing, and singing the praises of Mars. See Livy, B. 1, c. 20. —— **13. Multi meri.** The genitive of quality; equivalent in translation, to *bibacissima.* —— **14. Threicia amystide.** *Amystis*, ἄμυστις, from ἀμυστί (α and μύω), *without closing the lips*, means the Thracian habit of draining a cup at a single draught; and hence excessive drinking. Thus Anacreon's expression, ἀμυστὶ πίνειν. Comp. n. O. i., 27, 2, in regard to the intemperate habits of the Thracians. —— **15. Rosae**; i. e. for garlands, which were worn by the Romans on festive occasions, generally on the head, and sometimes around the neck; they were made of garden flowers, chiefly the rose, the violet, and the lily, twined with green leaves of ivy, or the myrtle, or of the *apium.*—See Becker's Gallus, Exc. 2, to Sc. 10; and compare below, O. 38, 2; O. ii., 3, 13.

ODE XXXVII.

This ode was written, A. U. C. 724, in the midst of the general exultation awakened at Rome by the intelligence of the capture of Alexandria, and the death of Cleopatra. The tone of triumph over the fallen queen is tempered by a tribute of admiration to her lofty pride and resolute courage: which finally induced her to put an end to her life, rather than submit to the humiliation of being led in triumph by her conqueror.

1. Nunc est bibendum. Probably an imitation of Alcaeus: Νῦν χρὴ μεθύσθην. —— **2. Saliaribus dapibus.** See n. preceding ode, l. 12. It is here to be said, in addition, that the Salii partook of a banquet, at the conclusion of their festival, which was proverbial for its magnificence. —— **3. Pulvinar.** On extraordinary occasions, when a public thanksgiving had been decreed, a banquet was held, called *lectisternium*, when the images of the gods were placed on couches (*pulvinar*), and tables and viands were put before them. —— **4. Tempus erat.** The imperfect implies that it was a thing, which not only *ought now to be done*, but *ought to have been done long since.* Osborne well translates: *Long since was it time.* —— **5. Antehac.** Here a dissyllable. —— **9. Turpium morbo virorum**; "id est, qui turpi morbo illicitae libidinis laborabant, morbosorum spadonum." Orellius. —— **13. Vix una.** Nearly the whole of Antony's fleet, consisting of three hundred ships, was destroyed; but

Cleopatra escaped, at the beginning of the engagement, with a fleet of sixty ships. —— **14. Lymphatam.** *Maddened.* Orelli and Lübker quote passages, two from Ovid, viz. Heroid. 4, 47, and Halieuticon, 49; and one from Lucan. 7, 186, which show that the Latin writers seem to have intimately connected the condition of persons called *lymphatici* with fear and terror. In this place, Horace seems to ascribe the terror and madness of Cleopatra to the influence of wine. —— **14. Mareotico.** A sweet, light wine, produced on the borders of the Mareotis, in Egypt. —— **16. Ab Italia volantem.** *Ab Italia*, because it had been the hope of the infatuated Cleopatra, with the aid of Antony, to conquer and rule Italy. —— **20. Haemoniae.** A poetical name for Thessaly, perhaps from Haemon, its ancient king. —— **21. Quae.** See Z. § 368. —— **23. Latentes,** *hidden*, i. e. some distant, unknown shores. *Reparare* means strictly *to gain* something *in exchange* for what one loses; here, some new, distant kingdom, for her own, for Egypt. —— **30. Liburnis.** The *Liburnae*, also called *Liburnicae* (sc. naves), were vessels of war, made after a model invented by the Liburnian pirates. They were built sharp fore and aft, worked with oars as well as with sails, and had the mast amidship. They formed a part of the regular Roman navy, after the battle of Actium, where they were first used to great advantage. They were originally biremes, but afterwards of larger bulk.—See Dict. Antiqq. and Rich's Companion under Liburna.

ODE XXXVIII.

An ode, addressed in imitation of the Greek lyric poets, to the cupbearer at a feast.

1. Persicos. Here, as usual, this word is general; and the poet refers to the proverbial luxury of eastern nations. The word *apparatus* occurs very rarely in poetry. —— **2. Nexae philyra Coronae.** Chaplets were sometimes made of single rose-leaves, by fastening them to the philyra, a cord made of the bark of the linden-tree. Chaplets of this kind have been frequently found on monuments. See Becker's Gallus, Exc. 2, to Sc. 10. —— **5. Allabores.** On this word see O. i., 5, 8. It is here equivalent to *laborando addas, add with labor, take pains to add.* Comp. in O. ii., 7, 24, a similar use of the verb *deproperare.* —— **6. Sedulus.** To be joined with *allabores*, the two being dependent upon *cure*, with the usual omission of *ut*. See A. & S. § 262, Rem. 4.

BOOK II.

ODE I.

ADDRESSED to Caius Asinius Pollio, a person of great abilities and virtues; a man distinguished alike in the camp, and in the senate and the forum. He was consul, A. U. C. 714, and, in the following year, gained a triumph for his victory over the Parthini, a Dalmatic or Illyrian people. It was to him that Virgil addressed his Fourth Eclogue; and in Ecl. 8, 10, Virgil also bears witness to the excellence of his Tragedies:

Sola Sophocleo tua carmina digna cothurno.

He was now engaged in writing a history of the civil wars. Horace exhorts him to the execution of his task, though a delicate and perilous one; he predicts, in glowing language, his success; and closes the ode in indignant exclamations at the enormous mischief which these civil wars had occasioned.

The ode was probably written in or about the year B. C. 28.

1. Ex Metello consule; A. U. C. 693, B. C. 60, when the first triumvirate was formed between Julius Caesar, Pompey, and Crassus. L. Afranius was the colleague of Metellus. —— **Civicum.** Poetic for *civilem.* —— **4. Principum amicitias.** The two triumvirates. The second was formed B. C. 43, by Octavianus, Antony, and Lepidus. —— **7. Incedis per ignes,** etc. The poet describes by this figure, the danger which Pollio incurred in writing the history of scenes which so recently transpired, some of the actors in which were still living. —— **9. Musa—theatris.** Pollio was a tragic poet. See introduction. Horace urges him to forego the exercise of his favorite art, till the proposed history be finished. —— **10. Publicas res ordinaris.** *Ordinare*, like συντάττειν, in the sense of *componere*. *When you have set in order the history of public affairs.* —— **11. Grande—Cecropio—cothurno.** *Cecropio=Attico*, as Cecrops was, according to legend, the earliest monarch of Athens. The *cothurnus* was a shoe worn by tragic actors, having a thick sole, which helped to increase the stature of the actors, and give them a more imposing appearance. Like our word *buskin*, *cothurnus* is here used metaphorically for Tragedy. *You shall resume, in the Cecropian buskin, your grand task.* The epithet Attic, because it was at Athens that the Greek Tragedy reached its acme. —— **13. Insigne,** etc. Here the poet recounts the praises of Pollio, as a forensic speaker, a statesman, and a general. See introduction. —— **17.** Fancying the work already completed, Horace in this and the next three stanzas describes its lively and dramatic style, by which the events are brought directly to the eye and ear of the reader. Compare

note on O. i., 15, 9. —— **18. Perstringis.** *You stun.* —— **22. Terrarum.** See Z. § 435. —— **24. Catonis.** See n. O. i., 12, 35. —— **25. Iuno et,** etc. The name of Cato at once recalls Thapsus and Africa. Juno always befriended Africa and Carthage, and was opposed to the Romans. The poet, in the first two lines of this stanza, refers to the Punic wars, and the war with Jugurtha; in the last two, the civil wars, and especially to the battle of Thapsus. The Africans, then defeated and subdued, are now avenged by the mad strifes of Roman against Roman, and the victims of the civil wars are offerings to the *manes* of Jugurtha. —— **27. Tellure.** Abl. depending upon *cesserat.* See A. & S. § 255, Rem. 3. —— **32. Hesperiae;** i. e. Italy, called Hesperia, in reference to Greece. Observe the contrast between this word and *Medis,* the Parthians, who lived in the distant *East.* —— **34. Dauniae.** See note O. i., 22, 14. Here equivalent to *Latinae.* —— **38. Ceae,** etc. *Again essay the task of the Cacan dirge.* The allusion is to Simonides, the elegiac poet of Ceos, who flourished about 605 B. C. —— **39. Dionaeo antro.** *Some Dionaean grot.* Dione was the mother of Venus.

ODE II.

This ode is addressed to Caius Sallustius Crispus, the grandson of the historian, by whom he was adopted and left an heir to a large fortune. He was distinguished for his wisdom and liberality.

The poet teaches in the ode, that wealth is truly valuable only as it is wisely used, and that, only in the judgment of the ignorant and vulgar, is it in itself the chief good of life; that he alone is truly rich, who is superior to avarice, and he alone the true ruler, who rules his own spirit.

2. Abdito terris; i. e. in the mines; the allusion is not to money hid away in the ground. *Lamnae;* by syncope for *laminae.* —— **3. Nisi—usu.** Dependent upon *inimice.* The sentiment is, you hold money in no estimation, if it is not wisely used. —— **5. Proculeius.** A Roman knight, brother of Terentia, the wife of Maecenas, distinguished for his affection for his brothers, with whom, after they had lost their patrimony, he generously shared his own. —— **Aevo.** Poetic for *ad aevum.* —— **6. Animi.** A poetic construction, in imitation of the Greek. The prose construction would be *propter animum.* —— **7. Metuente solvi.** A bold idiomatic expression, which it is scarcely possible to translate. It is equivalent to *metuente ne solvatur, fearing lest it grow feeble,* which means, that it *never grows feeble;* the *never-drooping wing.* "Compare O. iii., 11, 10, *metuitque tangi*=tangi se non patitur; O. iii., 19, 16, *metuens tangere;* O. iv., 5, 20, *culpari metuit fides*,=nemo est, qui eam vio-

lare velit; Epist. i., 16, 60, *metuens audiri.* Virgil, Georg. 1, 246, Arctos *metuentes aequore tingi;* from Aratus, 46, ἄρκτοι κυανέου πεφυλαγμέναι ὠκεανοῖο."—Orelli. —— **9. Domando spiritum.** Compare Proverbs, xvi., 32 (quoted by Girdlestone), "He that is slow to anger is better than the mighty, and he that ruleth his spirit, than he that taketh a city." —— **11. Uterque Poenus;** i. e. the Carthaginians, the inhabitants of Carthage in Africa, and the Spanish Carthaginians, who lived in Carthago Nova (the modern *Carthagena*), and farther south along the coast of Spain. **13. Indulgens sibi,** for *indulgendo;* by *self-indulgence.* —— **17. Cyri solio.** See n. O. i., 2, 22; and in respect to Phraates, see introduction to O. i., 26.

ODE III.

The poet illustrates the inevitable necessity of death, as the common lot of all, and teaches the wisdom of equanimity under all circumstances, without being elated by prosperity, or cast down by adversity.

2. Non secus, *as well as.* —— **8. Interiore nota Falerni.** *Nota* means the mark, *brand,* on the *amphora,* giving the age of the wine. *Interior, inner,* referring strictly to the place of the *amphorae,* is here transferred to *nota;* and the two words together signify the *older* wine, as that would of course be in the inner part of the cellar, farthest from the door. The whole may be translated, *with old Falernian.* —— **9.** I give the reading *quo,* as an interrogative, and also l. 11 *quid obliquo,* from Orelli, in accordance with the authority of the best MSS. Orelli and Dillenburger both follow Regel in explaining *quo* and *quid* as meaning *in quem usum, to what end?* The force of the question is, to what end are these, if we do not use them? —— **14. Flores.** See note O. i., 36, 15. —— **15. Sororum.** The three Parcae, Fates: Clotho, who held the distaff, Lachesis, who spun the thread of life, and Atropos, who cut it off. —— **17. Saltibus.** Abl.; see note above, O ii., 1, 27. —— **23. Sub divo moreris.** A poetic expression for *vivere;* abide under the light of heaven, *sojourn on earth.* Comp. Cic. de Senec. 23, *commorandi natura deversorium nobis, non habitandi locum dedit.* —— **26. Urna.** A later fiction than that of the Parcae just referred to. The lots of all perpetually revolve in the urn of Necessity, and the falling out of each one's lot determines the limit of his life. —— **28. Cymbae.** Of Charon, the ferryman of the Styx. *Cymbae* is a poetic dative for *in cymbam.*

ODE IV.

The poet rallies some friend of his, on his passion for a female slave. He reminds him of the fortune of Achilles and Ajax and Agamemnon, and ironically insinuates that his slave, too, with such charms and such traits of character, may turn out to be a person of quality, and even of royal birth.

2. Xanthia. The poet purposely makes use of a Greek name. —— **Prius.** *Before you.* —— **3. Briseis.** In the first book of the Iliad, Homer relates the love of Achilles for Briseis, and his mingled grief and anger, when she was carried away by the order of Agamemnon. She had been taken captive at the fall of Lyrnessus, and became the prize of Achilles. —— **6. Tecmessae.** The daughter of Teuthras, the king of Phrygia, taken captive by Ajax; referred to in Sophocles's Ajax, 210. —— **8. Virgine.** On the abl. see note, O, iii., 9, 5. Cassandra, who on the division of the spoils at Troy, fell to the share of Agamemnon, who carried her with him to Mycenae. She had been ravished by Ajax, the son of Oileus.—Hom. Od. 11, 420. —— **10. Thessalo.** Thessalians for Greeks, because Achilles and Neoptolemus were from Thessaly, without whom Hector had not been slain, nor Troy taken. —— **Ademptus Hector.** *The removal of Hector.* —— **11. Leviora tolli.** *Easier to take;* for *ad tollendum.* —— **13. Nescias an.** Equivalent to *fortasse;* see Z. § 354, 721. —— **22. Integer.** *Unprejudiced;* free from passion. —— **23. Octavum—lustrum;** i. e. in his fortieth year; a poetic, beautiful turn of expression for this idea; *is hastening to close its eighth lustrum.* Every five years, at the completion of the census, it was customary to offer a sacrifice, *lustrum* (from *luo*), for the whole people; the expression for this was *condere lustrum.* Hence the period itself was called a ***lustrum.*** Horace prefers here to use *claudere,* but yet we find *condere* in poetry; thus Orelli cites *condere diem,* Horace, O. iv., 5, 29; *condere soles,* Virg. Ecl. 9, 52; and *condere secla,* Lucretius, 3, 1104.

ODE V.

Apparently addressed to some friend, on his passion for a girl not yet marriageable.

1. Subacta. The metaphor from a heifer; more common in ancient than in modern literature. —— **11. Auctumnus.** The order is thus: Auctumnus varius distinguet purpureo colore racemos lividos. ***Varius,*** *changing; distinguet, will tinge.* —— **14. Dempserit—annos.** Compare the expression, Ars. P. 175, *anni venientes—recedentes.* —— **17. Dilecta,**

etc. I give the colon after *maritum*, from Orelli; the meaning is, then will she be so loved, as, etc.

"Then loved she'll be, as loved was ne'er
The Chloris, or coy Pholöe:
So radiant with her shoulders fair,
As shines along the midnight sea
The silvery moon—."
H. G. ROBINSON'S *Odes of Horace*. London: 1846.

——**24. Ambiguo vultu**; i. e. whether a boy or girl. "*Boyish-girlish face.*" Robinson.

ODE VI.

This ode was addressed to Titus Septimius; and it expresses the poet's fond attachment to Tibur and Tarentum.

The allusion in the second line seems to fix the date of the ode to A. U. C. 729 or 730. In 725, the Cantabri were conquered, in 728, they endeavored to throw off the Roman yoke, and they were not completely subdued until the year 734.

1. Aditure. *Ready to go.*——**2. Cantabrum.** A people of Spain. See introduction. Gades was at the extremity of Europe; the Cantabri were a very fierce tribe, who lived in Spain; and the Syrtes were proverbially dangerous for navigation; thus the poet presents a threefold illustration of the ready friendship of Septimius.——**5. Argeo.** See note, O. i., 7, 13.——**6. Senectae.** Dative case.——**7.** The genitives, as very often in Horace, in imitation of the Greek, See A. & S. § 213, R. 2; and Z. § 437, Note 1.——**9. Iniquae.** *Cruel.*——**10. Pellitis.** The sheep of Tarentum were covered with skins, to protect their wool, which was of very fine quality, from injury. Hence Ovid says sportively of the earlier times:

Ibat ovis lana corpus amicta sua.

——**10. Galaesi.** A river in Calabria, not far from Tarentum, now Galeso.——**11. Regnata—Phalanto.** *Regnata* used passively, as is not unfrequently the case with intransitive verbs, among the poets.—Tarentum was settled by a colony from Lacedaemon, sent out under Phalantus.——**14. Ridet.** A beautiful figurative use of this word; in the same way as the Greek γελᾶν also occurs.——**Non—decedunt.** *Yields not to Hymettus. Decedere* properly of one who yields a place of honor to another. The honey of Hymettus in Attica, was in great repute. So also the olive of Venafrum, in Campania.——**16. Venafro.** Poetic dative for *cum* and the abl. See note, O. i., 1, 15.——**18. Aulon.** The name

of a hill in Calabria. So Dillenb., who appeals to the Scholiasts, and to Servius, on Virg. 3, 553. It is here called *amicus Baccho*, from its fruitful vineyards. —— **19. Minimum—invidet.** Observe the variety, and yet selectness of these expressions, all for essentially the same idea: *non decedunt—certat—minimum invidet.* —— **22. Arces.** *Hills;* probably in allusion to Aulon.

ODE VII.

The poet welcomes back to Rome Pompeius Varus, his old friend and comrade in arms. After the battle of Philippi, in which Horace and Pompeius had fought together in the army of Brutus and Cassius, the latter, parting with his friend, who came to Rome, followed the fortunes of Sextus Pompeius, and afterwards of Antony; and was now at length, through the forbearance of Augustus, permitted to return to Rome, and to resume the full exercise of his rights and immunities as a Roman citizen.

The ode was probably written about A. U. C. 724.

1. Tempus in ultimum. *To the utmost peril.* —— **2. Bruto duce.** See introduction; also life of Horace. —— **3. Redonavit.** *Has given thee back.* Orelli says, equivalent to *reddidit, restored*, though so used only by Horace. —— **Quiritem.** *With your full rights as a citizen.* See Dict. Antiqq. on the *Jus Quiritium*, p. 561. The singular of this word occurs only in poetry. —— **5. Prime;** *first;* in the sense of *praecipuus, primarius*, and with no reference to time. —— **6. Diem fregi;** *broken the day;* i. e. shortened the day, which otherwise would have gone tediously and heavily. Osborne well translates, *whiled away a long day.* —— **8. Malobathro—Syrio.** The *malobathrum* was an unguent brought from India through *Syria*. Comp. note, O. i., 31, 12. —— **9. Tecum Philippos,** etc. Those critics quite fail to take the tone and sense of this passage, who fancy they find in it evidence of the poet's cowardice, or any thing discreditable to him. It is a frank confession of the defeat of Brutus and Cassius, and of his own hasty retreat along with the rest of the army; uttered too by the poet with something of a pleasant irony, in allusion perhaps to his brother poets Anacreon and Archilochus, who had gone through with a similar experience on the battle-field. The two engagements, known in history as the Battle of Philippi, occurred B. C. 42, and ended in the victory of Antony and Octavianus, and the downfall of the cause of the republican party.—See Life of Horace —— **11. Cum fracta,** etc. Horace thus describes the retreat as inevitable. The utmost valor could do no more, the boldest and best had already fallen, and on their faces, as they lay on the ground, still lingered an angry and menacing expression. *Tetigere solum mento* is like our expression *bite the dust.* —— **13. Sed me,** etc. In this stanza, the poet

contrasts in figurative language, the different fortunes of himself and his friend, after the battle of Philippi.—See introduction. —— **Mercurius.** Homer frequently attributes escape from imminent peril to the immediate agency of some favoring deity. Thus Paris, in Il. 5, 23, was caught away by Venus in a cloud. See also, Il. 5, 343; 3, 380; 20, 325. Mercury, as well as Apollo, was the tutelary deity of poets. Hence the expression of Horace, O. ii., 17, 29, *viri Mercuriales.* —— **15. Resorbens.** The figure seems that of a shipwrecked person, just reaching the shore, and then borne back again to the sea by the receding waves. —— **17. Obligatam.** *Due through your vow.* —— **19. Laura.** Horace uses the second decl. abl. in O. iii., 30, 16. See Z. § 97. —— **22. Ciboria.** Cups, so called from their resemblance in shape to the *ciborium*, or pod of the Egyptian bean; tall and very large, and narrow below, and broad at the top. —— **23. Conchis.** Vessels of perfume for the hair, made in the form of shells. —— **24. Deproperare.** Poetically for *propere contexere.* Dillenb. compares O. iii., 24, 62; Epod. 12, 22; Epist. i., 3, 28. —— **Coronas.** See above, O. i., 36, 15. —— **25. Venus.** This name was given to the highest throw of the dice. For dice, the Romans used three *tesserae*, with six sides, marked like modern dice, and four *tali*, with four sides, and marked 1, 6, 3, 4; the Venus was thrown, when the *tesserae* came out with three sixes, and the *tali* with each a different number; the worst throw, called *canis*, was three aces with the *tesserae*, and four with the *tali*. The *tali* they used in choosing the master of a feast. —— **27. Edonis.** See n. O. i., 18, 9.

ODE VIII.

Addressed to Barine, against whom the poet inveighs, with inimitable grace and humor, at once for her faithlessness and her beauty.

1. Juris pejerati. *Perjury.* —— **2. Nocuisset.** In allusion to the prevalent belief, that the gods punished the perjured with severe bodily inflictions, such for instance as those the poet mentions in the next line. —— **5. Crederem.** Because then he might hope that she would keep her faith, if punishment had ever followed its violation. Orelli and Dillenburger compare Ovid, Amor. iii., 3, 1:

> Esse deos, i, crede; fidem jurata fefellit,
> Et facies illi, quae fuit ante, manet;

which is precisely the same complaint, that Horace makes in the case of Barine. She too was faithless with entire impunity, nay, was even all the more fascinating for her faithlessness. —— **9. Expedit,** etc. What-

r the form of perjury, whether you have sworn by the ashes of your ther—by the stars—by the gods themselves, it is ever alike to your n advantage. An oath by the ashes of a deceased relative was not usual. Dillenb. quotes Cic. pro Quinctio, 31; *obsecravit per fratris ui mortui cinerem;* and Tibullus, ii., 6, 29; *per immatura tuae precor ssa sororis.* —— **11. Gelidaque,** etc. A beautiful expression for immortality. —— **13. Ridet hoc.** So Tibullus, iii., 6, 49;

> Perjuria ridet amantum
> Jupiter.

whom Shakspeare has imitated in Romeo and Juliet (as quoted by Osborne);

> "at lovers' perjuries,
> They say, Jove laughs."—*Act* 2, *sc.* 2.

—— **14. Simplices.** *Artless.* —— **21. Juvencis.** A metaphor not unusual with the Latin poets, foreign as it is to modern literature, and to all our ideas of taste and propriety. —— **24. Aura.** From the use of *juvencis* above, there certainly seems some reason in the opinion of Orelli and Dillenburger, who assign to this word the same meaning as in Virg. Georg. 3, 250:

> Nonne vides, ut tota tremor pertentet equorum
> Corpora, si tantum notas odor attulit *auras?*

But how much more agreeable, and no less accordant with Latin usage, to explain it, as in Virgil's expression (Aeneid, 6, 204) *auri aura,* where *aura* means *lustre;* here we may thus translate *thine attractive air*

ODE IX.

C. Valgius Rufus, to whom this ode is addressed, was one of the most eminent literary men of his time, and particularly distinguished as a rhetorician and an epic and elegiac poet. Tibullus says of him, in iv., 1, 180: Valgius, aeterno propior non alter Homero.

In this ode, Horace seeks to console Valgius for the recent loss of his beloved Mystes; to call him away from the indulgence of ceaseless sorrow, and to engage his muse again in cheerful themes; and to this end he sets before him illustrations drawn from nature, and from ancient song.

1. Nubibus. Abl. without any preposition, as very frequently in poetry. —— **3. Inaequales.** *Varying;* i. e. with more or less force. —— **6. Menses per omnes.** Observe the variety of expression—*non semper—aut usque,* and here *nec menses per omnes.* —— **8. Viduantur.** A poeti

expression. In prose *splendor*. —— **3. Vergens**, etc. Here too it is the same idea of *ever*, as this description of Venus as Lucifer and Hesperus, as the morning and the evening star. Strictly it is the [illegible] of the *evening, day and night*. Strictly it is the [illegible] of the self-same day, as it is of course at different periods of the year that Venus rises before and sets after the sun. We must understand it as a poetical, not a scientific expression. —— **5. Per anni fluentis.** In imitation of Homer, Il. i. 250, who describes Nestor as having survived two generations and now ruling over a third. The expression, both in the Greek and in the Latin, seems to be used simply for a long life; but the words *anni fluentis* are variously interpreted to mean periods of 30 and of 100 years. —— **7. Quaerimus.** In imitation of the Greek. See A. & S. § 258. 2. The regular Latin construction is either *querelas* or *querelis*. —— **8. Rigidum.** *Inexorable.* —— **10. Volvere**: this word, and also below, *equitare*, depend upon *Cantabrum* and are in the same construction as *Arcton* and *Syrtim*; as if it had been written *volventem* and *equitantem*. Compare, O. i. 2. 49, a similar construction with *ames*.

ODE X.

An ode, devoted to one of the poet's favorite themes, the virtue of moderation. Opening with a metaphor drawn from the sea, he teaches Lollius that a middle condition of life, the "golden mean," is the happiest and most secure, and illustrates and [illegible] by examples from nature; and after showing how fully prepared a man who is content with such a condition for all the changeful vicissitudes of fortune, at length in the last verse, returning to the sentiment and to the figure with which he began, arrays the whole in a most natural and graceful conclusion.

L. Licinius Murena, called by adoption A. Terentius Varro Murena, was a brother of Proculeius, to whose fraternal generosity allusion was made in the second ode of this Book.

2. Rimosa. To be joined with *premendo*. —— **5. Aurum**, etc. Osborne well compares the prayer of Agur, in Proverbs, xxx., 8: *Give me neither poverty nor riches.* —— **9. Saepius.** The true reading and not *saevius*; so in the next line *et celsae*, and not, as some editions have it, *excelsae*. —— **11. Summos montes.** *The highest mountains.* —— **15. Reducit.** *Brings back.* So Virg. Georg. 1, 249: *redit Aurora diemque reducit.* —— **16. Idem.** Here and in l. 22, with the force of *eiusm.* See Z. § 697. —— **17. Olim.** Dillenburger remarks upon the three-fold meaning of this word: 1, as here, *referring to future time, by and by*; also in Sat. i., 4, 137; i., 6, 85; ii., 5, 27: 2. *very often to past time formerly*, as in O. i., 10, 9; iii., 11, 5; iv., 2, 9; Epod. 14, 7; Sat. i., 2, 25 and 46; i., 4, 57: 3, *to time indefinite, sometimes, or as often in fables,*

ever the form of perjury, whether you have sworn by the ashes of your mother—by the stars—by the gods themselves, it is ever alike to your own advantage. An oath by the ashes of a deceased relative was not unusual. Dillenb. quotes Cic. pro Quinctio, 31; *obsecravit per fratris sui mortui cinerem;* and Tibullus, ii., 6, 29; *per immatura tuae precor ossa sororis.* —— **11. Gelidaque,** etc. A beautiful expression for immortality. —— **13. Ridet hoc.** So Tibullus, iii., 6, 49;

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once; as O. iv., 4, 5; Epod. 3, 1; Sat. i., 1, 25; ii., 6, 79; **Epist. i., 3, 18;** i., 10, 42; ii., 2, 197. —— **18. Quondam.** So also this word, in respect to time, has an equally extensive signification: 1, as here, *sometimes;* and Virg. Aen. 2, 367; Georg. 4, 261: 2, *of future time;* Hor. Sat. ii., 2, 82; Virg. Aen. 6, 877: and 3, very often *of past time, once.*

ODE XI.

The poet exhorts Quinctius Hirpinus to shake off his perpetual fear of the future, and wisely enjoy the present.

1. Cantaber et Scythes. Distant nations, the former in the west, the latter in the east. Compare O. ii., 6, 2; and introd. to O. i., 26. —— **3. Divisus.** Join with Scythes. —— **6. Levis.** *Tender.* —— **Juventas.** Poetic; meaning primarily, the goddess of youth. —— **8. Facilem somnum.** Comp. O. ii., 16, 15; iii., 21, 4. —— **11. Aeternis minorem consiliis.** A question not without something of levity, even from a pagan poet. But if we translate *too little to grasp plans for eternity,* we should give to *aeternis* a significance with which we ourselves indeed are perfectly familiar, but to which Horace, denied the light of revelation, was an utter stranger. Entertaining at best but imperfect conceptions of a future state, Horace teaches his friend to enjoy the present, and not vex himself with plans which reach out into an indefinite future. —— **14. Sic temere.** Orelli cites Donatus, on Terence, Andr. i., 2, 4: "*sic* pro leviter et negligenter, quod Graeci ὕστως dicunt;" and Osborne translates, *quite at ease.* —— **18. Ocius restinguet.** *Will quickest cool.* —— **19. Ardentis.** In reference to the fiery quality of the Falernian. So Juvenal says of the Setinian wine, *lato ardebat in auro;* Sat. 10, 27. —— **23. In comptum—nodum.** The order is: *religata comas, more Lacaenae, in comptum nodum; her hair bound up in a simple knot, after the style of a Spartan woman.*

ODE XII.

As in the sixth ode of the first book, the poet here also declines the recital of wars and battles, and the achievements of heroes, as a task too grave and lofty for a lyric poet.

2. Dirum. *Dread.* —— **Siculum mare.** In allusion to the naval victory won by Duilius in the first Punic war. —— **5. Nimium.** *Given to excess.* —— **7. Unde;** i. e. *a quibus.* See note, O. i., 12, 17. —— **9. Pe-**

destribus. *Prose.* Horace was the first who used this word in imitation of the Greek πεζὸς λόγος. —— **11. Per vias.** The triumphal route from the Campus Martius was through the Porta Triumphalis, along the Sacred Way, up to the temple of Jupiter on the Capitolium. —— **17. Dedecuit.** For the tense, see note, O. i., 28, 20. —— **20. Dianae die.** The Ides of August, the festival of Diana. —— **21. Achaemenes.** The first king of the Persians. —— **22. Mygdonias.** An epithet for Phrygia, borrowed from Mygdon, its ancient king. —— **27.** Join *poscente* with *magis*, as the caesura requires. *What she delights to have snatched from her more than (her lover) who asks it.*

ODE XIII.

This ode owes its origin to the narrow escape of the poet from sudden death by the falling of a tree on his grounds. After expressing his indignation against the person who had planted the tree, he passes to a general reflection upon the uncertainty of life; and then returning to the late incident in his own experience, contemplates, in poetic vision, the "realms of dark Proserpine," he had so nearly seen. This same event in the poet's life is alluded to in Odes, ii., 17, 28; iii., 4, 27; iii., 8, 7.

1. The construction is as follows: Ille, quicunque te primum (posuit) et nefasto die te posuit, et sacrilega manu te produxit. —— **Nefasto die.** *On an unlucky day.* The *dies nefasti*, in distinction from *fasti*, were those on which all secular business was forbidden. Hence, as any thing done on such a day was sacrilegious, the transition was easy, in the meaning of the word, to *unfortunate, unlucky.* —— **3. Produxit.** *Reared you.* —— **5. Crediderim.** *I could believe.* On the tense, see A. & S. § 260, Rem. 4; Z. § 527. —— **6. Penetralia.** The inmost spot in the house, hallowed by the presence of the Penates; a circumstance which aggravates the flagrant violation of hospitality, which is always a heinous crime. —— **8. Colcha.** In allusion to the poisons of the sorceress Medea. —— **16. Timet.** The conjectural reading is unnecessary, as the last syllable in *timet* is lengthened by the caesura and arsis of the line. —— **19. Robur;** the celebrated Roman prison, for which the full name was *Tullianum robur;* Tullianum from Servius Tullus, who enlarged it, and *robur* from its walls being made of *oak.* Sallust describes it in Cat. 55; comp. also Livy, 38, 59; and Tacitus, Ann. 4, 29. Dillenb. explains the word by *milites robustos*, thereby robbing it, as Orelli justly thinks, of all its force. —— **22. Aeacum.** See note, O. i., 28, 9. —— **23. Discretas.** *Separate;* i. e. from the abodes of the bad, from Tartarus. Virgil has the same conception of the future state in Aen. 8, 670, *Secretosque pios;* and 5, 734, where Anchises says to Aeneas,

Non me impia namque
Tartara habent tristesve umbrae, sed amoena piorum
Concilia Elysiumque colo.

—— **24. Querentem.** Of their want of sympathy with herself. —— **25. Sappho.** On the form, see Z. § 70. —— **27. Dura.** See note, O. i., 32, 6. —— **30. Dicere.** For *dicentem* or *dum dicunt*, in imitation of the Greek. **32. Bibit aure.** So Virg. Aen. 4, 359, *auribus hausi*; Ovid, Trist. iii., 5, 14, *auribus illa bibi*; Propert. iii., 6, 8, *auribus ista bibam.* Comp. also Wordsworth in "Excursion," B. 1:

—"his spirit *drank*
The *spectacle.*"

—— **33. Quid mirum**; i. e. that the shades listen thus, when even Cerberus remits his vigilance, and the serpents, twined in the Furies' hair, are charmed. Comp. Virg. Georg. 4, 481. —— **37. Decipitur sono.** Like the Greek κλέπτεσθαι τῶν πόνων, and equivalent to *sua sponte obliviscitur*, insensibly forget. Translate, *are beguiled of their toils.* See A. & S. § 220, R. 1. On the sing. number of the verb, see Z. § 378, at end of note 1; and comp. O. i., 24, 8.

ODE XIV.

Horace here dwells, as in the third ode of this book, and indeed in many other places, upon the brevity of human life, the inevitable necessity of death, and the frail tenure by which we hold all earthly things.

5. Non. Refers back to *afferet*, repeating the negative. —— **Quotquot eunt dies.** Poetic for *quotidie.* —— **6. Illacrimabilem.** *Tearless.* —— **8. Geryonen.** One of the monsters of ancient mythology, described as having three bodies and three heads. Hence the epithet *ter amplum, triple-sized*, otherwise called *ter geminus, tricorpor*, and in Greek τρισώματος. —— **Tityon.** One of the Giants, or sons of Earth, whose size Virgil describes in Aen. 6, 596, *per tota novem cui jugera corpus Porrigitur.* —— **9. Tristi compescit unda.** *Confines by the sad wave.* The Styx, which none might recross, to return to the earth. —— **10. Munere vescimur.** A poetic expression, apparently imitated from Homer, οἳ ἀρούρης καρπὸν ἔδουσιν, Iliad, 6, 142. *Who feed on earth's bounties.* —— **12. Coloni.** *Tenants.* See note, O. i., 35, 6. —— **18. Cocytos.** A river in Epirus, which, from its waters being dark, and also bitter to the taste, the poets associated, like the Styx, in Arcadia, with the lower regions. —— **Danai.** See n. O. iii., 11, 25–52. —— **20. Laboris.** The

genitive, in imitation of the expressions *damnatus capitis*, *furti*. See A. & S. § 217; Z. § 447. On the punishment of Sisyphus, see Class. Dict. —— **23. Cupressos.** Associated, with the ancients as with the moderns, with thoughts of sadness, and always hung up in houses of mourning, as well as on funeral piles and sepulchres. Hence the poet beautifully says, that this alone of all the trees shall accompany their *short-lived lord.* —— **27. Superbo.** This is the reading of the best MSS. The readings *superbis*, *superbum*, *superbus*, Orelli, Dillenb., Jahn, and Süpfle reject as merely conjectural. —— **28. Pontificum.** Comp. note, O. i., 37, 2, with n. O. i., 36, 12.

ODE XV.

The poet condemns the luxury of his own age, in comparison with the simplicity and frugality of earlier times.

2. Moles. *Piles;* in reference to the magnificent houses then so common. So *moles* is also used, of the palace of Maecenas, O. iii., 29, 10. —— **4. Stagna.** *Pools;* the fish-ponds on the estates of the rich Romans, sometimes vast sheets of water, well-nigh equal in extent to the Lucrine lake. The Lucrine was on the coast of Campania, near Cumae and Baiae, and was celebrated for its oysters. Most of the space formerly occupied by this lake, is now covered by the *Monte Nuovo*, a hill about two miles in circumference, and two hundred feet high, which was formed by an earthquake in 1538. —— **4. Platanusque coelebs.** *The unmarrying plane-tree.* So called, because the vine was not trained up on it, as on the elm and the poplar. The same metaphor in another form occurs in Epod. 2, 9, *vitium propagine Altas maritat populos* so also Martial, 3, 57, uses the epithet *vidua* with *platanus*. The Romans were fond of groves of plane-trees, on account of the dense shade which they afforded. —— **7. Olivetis.** *In the olive-grounds;* i. e. the grounds where formerly grew the olive. Thus, the poet says, will also the productive olive soon give way to beds of myrtles, roses, and other flowers. *Olivetis* is used here as an abl. of place. —— **10. Romuli;** "*quo regnante, bina jugera populo Romano satis erant.*" Plin. 18, 2 (quoted by Orelli). —— **11. Intonsi Catonis.** Cato Major; commonly called the Censor, and here associated with the manners of earlier times, because, more than any of his contemporaries, he resisted the introduction of foreign refinements. In respect to the word *intonsi*, it may be remarked that the Romans had no barbers until A. U. C. 454. —— **13. Privatus—magnum.** *Their private estates were small, the property of the state was large.* A truth illustrated throughout the whole history of the

early ages of the republic. "The state, not the individual," was the Roman sentiment and principle; in advancing the public welfare, all private considerations were forgotten and kept out of sight. The word *commune*, τὸ κοινόν, *respublica*, here for *divitiae reipublicae, aerarium*. —— **15. Metata.** Used passively. —— **Privatis.** Dative; *for the use of private individuals*. —— **16. Arcton.** Porticoes for summer use, faced the north, and for winter, the south; a natural arrangement in a mild climate. —— **17. Fortuitum cespitem**; *the chance turf*, i. e. every where found, and consequently cheap, for the roofs of cottages. Another feature of the simpler life of earlier days. Comp. Virg. Ecl. 1, 69, *tuguri congestum cespite culmen*.—But while the poet ascribes to *leges* this contrast between public and private buildings, he must mean by the word the established usage of those primitive times, which was stronger than all statutes.

ODE XVI.

Repose all men seek for; but they seek it, where it can never be found, out of themselves. For not honors nor riches can get it, but humble desires, and a quiet soul (1–16). Why then seek elsewhere for peace, when it can dwell only within ourselves? For if in our own souls are care and a guilty conscience, these must go with us, wherever we go (17–24). Be glad, then, in the joys of life, and temper its ills with a quiet smile; for nothing earthly is completely blest, nor may all enjoy the same, but each has a different, lot (25–end).

Thus does the poet describe the fatal error of men in the pursuit of repose, and show where alone true repose is found.

The ode is addressed to Pompeius Grosphus, a Sicilian knight, to whom Horace also alludes in Epist. 1., 12, 22.

10. Lictor; whose business it was to *put away* the crowd from before the way of the consul; an admirable illustration here, for not the highest honors may avail to put away care from the breast of man. —— **11. Laqueata tecta.** *Fretted ceilings.* The panels (*lacus, lacunar, laquear*) in the ceilings of the Roman houses, especially of the dining-rooms, were variously ornamented with stucco work, and also inlaid with ivory, and gilding. These panels were made by the beams and rafters crossing each other at right angles.—See Becker's Gallus, Exc. 1, to Sc. 2. —— **13. Vivitur parvo**; sc. *ci. He lives well upon a little. Parvo* is in abl. The following relative *cui* belongs both to *splendet* and *aufert*.—By *salinam* and *tenui mensa* the poet indicates things at once simple and indispensable. —— **15. Cupido.** Always with Horace of masculine gender.—See A. & S. § 59, 2; Z. § 75. —— **17. Quid—multa.** *Fortes* may be translated as if it were *fortiter, vigorously, with all vigor; brevi aevo* join with *jaculamur*. —— **18. Terras mutamus**; sc. *terra;* in accordance

with the construction explained in note, O. i., 16, 25. *Exchange our land for lands warmed by another sun.* *Patriae* is the true reading, and of course must be joined with *exsul.* ——**22. Turmas equitum relinquit.** The same striking figure occurs again in O. iii., 1, 37, *post equitem sedet atra cura.* ——**26. Lento;** *quiet;* the smile of one who is unmoved by the ills of life. ——**29. Abstulit,** etc. Illustrations of the preceding sentiment, *nihil est,* etc. The career of Achilles was *brilliant,* but it was *brief, clarum—cita mors;* Tithonus lived long, but his powers declined, *longa senectus—minuit.* ——**31. Et mihi,** etc. In like manner to thee are given some things, to me others; to thee riches, and abundant possessions; to me a small estate, with the poetic gift. ——**34.** Observe the elision at the end of the line, *hinnit(um) Apta.* ——**36. Murice.** From the *murex,* a shell-fish found on the coast of Gaetulia, was obtained an extract for a fine purple dye. It was also found near Tyre, and near Taenarus, a promontory on the coast of Laconia; whence the Tyrian and Laconian purple. The twice-dyed purple, δίβαφος, here referred to, was very valuable and expensive, and was chiefly used for the *lacerna,* an open dress-mantle. ——**38. Tenuem;** *fine;* "*subtilem et ingeniosum.*" Dillenb. ——**39. Non mendax;** i. e. *verax, tenax veri, unerring.*

ODE XVII.

Pliny relates (N. H. 7, 52), that Maecenas suffered from continual fever, and that for three years before his death, he had not a moment's sleep. "Quibusdam perpetua febris est, sicut C. Maecenati. Eidem triennio supremo nullo horae momento contigit somnus."

In this beautiful ode, Horace seeks to soothe the distress of his noble friend, and to check his anxious complaints. In the language of faithful friendship, he declares that he will not survive him; that they shall be one in death, as they have been in life: he seeks to cheer his spirit, by assuring him, that to both of them is yet destined continuance of life; and to this end reminds him of the similar experience which they had each had of the divine interposition, when in circumstances of imminent peril.

4. Grande decus. Comp. O. i., 1, 2. ——**5. Partem animae.** Comp. O. i., 3, 8, where occurs a similar expression of endearment. ——**6. Altera,** sc. pars; *the other half.* ——**7. Nec carus aeque;** i. e. *atque prius. Neither as dear as before.* ——**10. Dixi sacramentum.** In allusion to the oath taken by the Roman soldiers to be faithful to their commander, even to death; for which *dicere sacramentum* was the regular expression. ——**12. Carpere iter.** A poetic expression; the journey (so Orelli explains) is done gradually, each step taking something from the whole. Comp. Sat. i., 5, 94.—The repetition, so forcible, in *ibimus, ibimus,* must be preserved in translation.—This singular language was well nigh lit-

erally verified, for Maecenas and Horace died in the *same month*; in the year of Rome 746; B. C. 8.—See Life of Horace.——**13. Chimaeram.** A fire-breathing monster, at once goat, lion, and dragon. Gyas, with Briareus and Cottus, sons of Earth, having each a hundred hands, and fifty heads. These, with other monsters, Scylla, and Gorgons, and Hydras, Virgil describes in the passage, Aen. 6, 285–290, as guarding the gates of the lower world; a passage which Milton imitated in the expression, "Gorgons, and Hydras, and Chimaeras dire." Paradise Lost, 2, 628. ——**17. Seu Libra,** etc. Astrology Horace repudiates in O. i., 11; and this language is not inconsistent with that ode; for here he says, that whatever be his natal star, whether one or another, it is certainly the same as that of Maecenas; that whatever Astrology may teach, his destinies are linked indissolubly with those of his patron and friend.——**22. Impio Saturno.** *Malignant Saturn;* as Saturn was so regarded in Astrology.——**23. Refulgens.** "*Gleaming with an opposite influence.* Technically; *in opposition.*" Girdlestone and Osborne.——**26. Lactum,** etc. *Made the theatre thrice ring with sounds of joy;* the applause in the theatre, alluded to in O. i., 20, on the appearance of Maecenas, after a dangerous illness.——**28. Sustulerat.** For *sustulisset.* The indicative is more animated. So in English, *had taken away.* See A. & S. § 259, R. 4; Z. § 519, b.——**29. Mercurialium.** Comp. n. O. ii., 7, 13.

ODE XVIII.

An ode, which beautifully sets forth some of the poet's favorite sentiments. With an honest heart and a poet's soul within him, he covets none of the gifts of fortune, content with the humble domain of his Sabine farm; he leads a wiser and happier life than the avaricious rich, who are ever hasting to increase their stores, unmindful how soon all must be given up, and they, with the poor and the oppressed, share in death the common lot of mortals.

2. Lacunar. See n. O. ii., 16, 11.——**3. Trabes Hymettiae.** *Beams of Hymettian marble;* i. e. the architrave of the column was of the marble of Hymettus, a mountain in Attica. Of the white marbles, the Hymettian ranked after the Parian, the Pentelican, and the Italian marble of Luna, now the *Carrara.*——**4. Columnas—Africa;** i. e. columns of Numidian marble, one of the variegated marbles; the Italians now call it *giallo antico,* as it is of a golden-yellow color. Other variegated marbles were the Phrygian, Mygdonian, or Synnadic, which had red spots and veins; the Laconian or Taenarian, the modern *verde antico,* green; and the Carystian, which had green spots and veins.——**5. Attalī.** See O. i., 1, 12. *Ignotus,* in allusion to the unexpected bequest of his wealth to the Roman people. There seems to be something of

irony in the poet's words. —— **7. Laconicas.** See note, O. ii., 16, 36. —— 8. **Trahunt—purpuras.** *Spin the purple; purpuras;* i. e. *lanas purpura tinctas; trahere* is used, though the usual verb for *spinning* is *deducere. Honestae* in the sense of *nobiles*, because not of the lowest rank; *of high degree.* —— **10. Benigna vena.** Abundant; may be translated, *a kindly vein.* On the whole expression, comp. O. i., 17, 13. —— **14. Sabinis,** sc. praediis. The poet's Sabine farm.—See Life of Horace. —— **15. Truditur dies die,** etc. Beautiful poetic language for the rapid succession of days and months. I give Robinson's translation, venturing to change a single word, in translating *pergunt:*

> Day treads upon the heel of day,
> And new moons *haste* to wane away.

With this passage compare Epod. 17, 25, *Urget diem nox, et dies noctem.* —— **20. Baiis.** A town on the coast of Campania, and the great watering-place of the Romans, in the time of Horace. "Situated within a little winding recess of the most enchanting bay of the Mediterranean, under a delicious southern sky, in the midst of all the consecrated scenery of Virgil's muse, its seas ever calm and unruffled, and its soil rich in healing springs, it far surpassed in its means of health and pleasure, all the resorts of antiquity."—Bibliotheca Sacra, for 1846, p. 234. —— **21. Summovere litora.** *To push out the shore.* The Romans built their villas on *moles, piers,* projecting into the sea. The shore of Baiae, in the Bay of Naples, is lined with ruins of these villas; and in fine weather, they may be seen under the water. Indeed, along the whole shore, and on the adjacent hill-sides, lie thickly strewn and fast imbedded in the earth, the ruins of temples, and villas, and baths. Comp. O. iii., 1, 36; iii., 24, 3. —— **22. Parum locuples.** *Not rich enough.* Dillenb. says concisely and and truly, *Eo luxuriae pervenerant Romani, ut in terra navigare, in mari habitare vellent.* —— **23. Quid, quod.** *Nay even.* See Z. § 769. —— **25. Limites—saxis.** The Roman laws were explicit on such violation of right; *patronus si clienti fraudem fecerit, sacer esto;* (from the twelve Tables.) —— **26. Pellitur.** On the number, see note, O. ii., 13, 38. —— **27. Ferens deos.** A picture of poor clients, forcibly ejected from their homes by their avaricious lord, and robbed of every thing save their household gods and wretched children, carrying these with them, prompted by piety and natural affection. —— **30. Fine destinata.** To be joined together, as the whole line is equivalent to *fine, quam rapax Orcus destinavit. Finis* occurs as a feminine noun also in Epod. 17, 36; and in Virg. Aen. 2, 554; Livy, 22, 57; and Cic. Leg. 2, 22. —— **32. Aequa,** etc. Comp. the passage with O. i., 4, 13. —— **36. Hic.** Orcus, not Charon. —— **38. Levare,** depending upon *vocatus,* and equivalent to *ut levet.* —— **40. Vocatus—audit.** Said *per brachylogiam,* because

death comes, whether called or uncalled. May be translated, *called or uncalled, comes to relieve*, etc.

ODE XIX.

A Bacchic hymn, after the style of the Greek dithyrambs.

Wandering in the woods, far from the dwellings of men, the poet comes in sight of Bacchus, and all his throng of Nymphs and Satyrs. Seized with mingled joy and horror, full of the inspiring god, he breaks forth in song, and hurrying on with all the ardor of enthusiasm, celebrates Bacchus as all-powerful, all-conquering, the lord of creation; whom the earth, the sea, all nature obeys; to whom men are subject, and the giants, and the monsters of Orcus, all are brought low.

1. In remotis rupibus. Bacchus was always represented as fleeing the abodes of men, and dwelling in the woods. Hence Horace says, Epist. ii., 2, 78, *rite cliens Bacchi somno gaudentis et umbra.* —— **Carmina**; the dithyrambic songs, belonging to Bacchic worship. —— **4. Capripedum.** *Goat-footed.* The Satyrs and Fauns were represented in poetry and art, as partly man, partly brute, having a buck's tail, goat's feet, and erect, pointed ears. Similar creatures, also in Bacchus's train, were the Panes and the Sileni. —— **5. Evoe.** Two syllables. The Bacchic cry Εὐοῖ, Hail! To this ode Juvenal refers, in Sat. 7, 62, *Satur est, quum dicit Horatius, Evoe.* —— **Trepidat metu.** So Virgil says of Aeneas, at the sight of Mercury, *obmutuit amens Arrectaeque horrore comae et vox faucibus haesit.* Aen. 4, 279. —— **8. Thyrso.** The thyrsus, the emblem of the power of Bacchus, was a spear, twined with leaves of ivy, and the vine, carried in the Bacchanalian procession. —— **9. Pervicaces Thyiadas.** *Thyiadas*, Θυιάδες, from θύειν, *Pervicaces, restless;* in reference to the leaping and dancing, and the frantic movements of the Bacchanalians. —— **10. Vinique**, etc. Whatever was struck by the thyrsus at once poured forth wine, milk, honey; all emblematic of the fruitfulness of the earth. —— **13. Conjugis.** Ariadne, daughter of Minos; abandoned by Theseus, and afterwards espoused by Bacchus; the story was that Bacchus gave her a golden crown, which after her death was transferred to the heavens, to shine there as the Corona Borealis. Thus Ovid, Her. 6, 115; *Bacchi conjux redimita corona, Praeradiat stellis signa minora suis.* —— **14. Penthei.** Pentheus, the king of Thebes, put to death by Bacchus, for refusing to honor his divinity and his worship. —— **16. Lycurgi.** The king of the Edonians, driven mad by Bacchus. The fables about him are various. —— **20. Bistonidum.** Thracian women; the Bistones lived near the lacus Bistonis. Sometimes the Bacchae are represented as thus binding their hair themselves; and sometimes as carrying a serpent in each hand. —— **22. Gigantum.** The story

was, that after a long contest of the Gods with the Giants, the latter were conquered on the plains of Phlegra by Bacchus and Hercules. —— **23. Rhoetum.** One of the giant band, repulsed by Bacchus, who assumed the form of a lion. —— **28. Mediusque belli,** for *bellique medius. Suited alike for peace and for war.* Comp. Epist. i., 18, 9.—*Idem* is used in a manner similar to that in O. ii., 10, 16, where see note. —— **30. Cornu.** With the ancients, always an emblem of strength, —— **Itterens;** *wagging.*—Robinson —— **32. Tetigitque crura;** for *cruraque tetigit,* as above, line 28.

ODE XX.

The swan is, in ancient literature, a favorite metaphor for a poet. I was the sacred bird of Apollo; to this Cicero alludes in his Tusculan Disputations, 1, 73, *Cycni non sine causa Apollini dicati sunt.* Anacreon was called, in an epitaph, the Teian swan: ὁ Τήϊος ἐνθάδε κύκνος ἕνδει. In like manner Horace calls Pindar the Dircaean swan, in the Second Ode of the Fourth Book; and Virgil says, when promising Varus the praises of the poets, Eclogue 9, 29:

Cantantes sublime ferent ad sidera cycni.

In the present ode, Horace avails himself, for his own honor, of this favorite metaphor of antiquity. Under the image of a swan, soaring on high, and visiting in its flight the remotest nations of the earth, he predicts the perpetuity and unlimited extent of his own poetic fame.

1. Non usitata. *No common wing.* Because he was the first *Romanae fidicen lyrae,* the first to introduce among his countrymen the lyric measures of Greece. Compare O. iii., 30, 13. —— **2. Biformis;** i. e. changed into a swan, and still remaining a poet; as Dillenb. and Orelli simply and naturally explain the word. Osborne adds illustrations of the metaphor from Milton:

"Above the Olympian hill I soar,
Above the flight of Pegasean wing."—Par. Lost, 7.

And again;

"Thee I revisit now with bolder wing,
Escaped the Stygian pool."—Par. Lost, 3.

—— **5. Pauperum.** Comp. Sat. i., 6, 45, 46; and see Life of Horace. —— **7. Dilecte Maecenas.** In the diversity of opinion in respect to these words, we may say with Lambinus (Aldine ed. 1516), "fortasse conjuncte sunt legenda, non, ut alii distinguunt, *quem vocas dilecte;* so above, O. i., 20, Care Maecenas." With this construction, *vocare* means *to in-*

vite, admit to one's society; and for it Orelli and Dillenburger strenuously contend, appealing in illustration of *vocare* to O. ii., 18, 10, *me petit;* and they reject the construction *quem vocas Dilecte, Maecenas,* though grammatical (as Sat. ii., 6, 20; Epist. i., 7, 37; i., 16, 59), because the versification is against it, and because *Maecenas* cannot without violence be separated from *delecte.* But, on the other hand, it must be confessed that the word *vocare* is used in an unusual sense. —— **8. Stygia—unda.** Comp. note, O. ii., 14, 9. —— **11. Superne.** Used in same way in A. P. 4. —— **13. Daedaleo.** The hiatus formed by *o* coming before *ocior* is excused by the caesural pause that occurs here. Examples are also found in Ovid and Virgil, and in the poets generally. —— **14. Gementis.** *Roaring.* The same word, in the sense of *creak,* is used above, O. i., 14, 6. Comp. Virg. Aen. 5, 806, *gemerentque—amnes;* and the word *raucus* in Horace, O. ii., 14, 14. —— **18. Marsae;** for *Romanae,* as the Marsi were the bravest of the Italian people, and the strength of the Roman infantry. —— **20. Hiber Rhodanique potor.** *Potor* is poetical for *incola;* and, by the whole expression, the poet means the inhabitants of Spain and Gaul, as civilized people, in contrast with the barbarous Colchians, Dacians, and Gelonians. Nations now uncivilized will come to know and admire my poetry. Already in the time of Horace, books were in demand in Spain and Gaul. See Horace, Epist. i., 20, 13. —— **21. Nenlae.** The dirges sung by the *praeficae,* women hired for the purpose at funerals. Horace alludes to the same thing in A. P. 431.—See Becker's Gallus, Exc. to Scene 12, for a description of Roman funerals.—Comp. with Horace in this verse, Ennius, quoted by Cicero in De Senectute, 20; and Tusc. 1, 15:

> Nemo me lacrymis decoret, neque funera fletu
> Faxit. Cur? volito vivu' per ora virûm.

BOOK III.

ODE I.

HORACE here dwells upon a theme often sung by him, and of which he seems never to have grown weary; to which the sixteenth and the eighteenth odes of Book Second are devoted, and many passages in other odes. He teaches in what true happiness consists—not in honors, nor in fame, nor in riches—in nothing outward, but alone in a contented spirit, in a mind well regulated, and free from all inordinate desires.

On this head, Horace may be compared with Burns, in his "First Epistle to Lavie:"

"If happiness hae not her seat
And centre in the breast,
We may be wise or rich or great,
But never can be blest:
Nae treasures nor pleasures
Could make us happy lang,
The heart's aye the part aye,
That makes us right or wrang."

1. Odi, etc. "This first stanza," as Dillenburger remarks, "is introductory," not merely to this ode, but "to the first six odes of this Book;" as these all have a like moral complexion, and aim in common to recall the degenerate Romans to the simple manners of ancient times, and to the cultivation of those virtues, which are necessary to private and public happiness. Hence the poet, seeking to exercise the high functions of a moral teacher, styles himself *a priest of the Muses, sacerdos Musarum;* and in these first two lines, borrows the expressions, wont to be uttered by the priests, when about to reveal the sacred mysteries —— **Profanum vulgus.** Comp. Virgil, Aen. 6, 258, *Procul, o procul, este profani;* and the Greek ἑκάς, εκάς ἔστε βέβηλοι. These words of Horace are often quoted as the expression of an aristocratic feeling; but as used by himself they betray no such feeling, and have no such meaning. The *profani*, in the original sense of the word, are the uninitiated, to whom the sacred mysteries have not been revealed; and in the sense of Horace here, they are those who have not true wisdom, and care not for its teachings. —— **2. Favete linguis;** the formula of the priests, by which a sacred silence was enforced; the Greek εὐφημεῖτε. The words of Virgil are similar, in Aen. 5, 71, *Ore favete;* and of Ovid, Fast. 1, 71, *Linguis, animisque favete.* —— **4. Virginibus puerisque.** The poet designed his lessons of wisdom chiefly for the Roman youth. These words have no reference to a chorus. —— **5. Greges.** In

imitation of the Homeric ποιμένες λαῶν. —— **8. Supercilio.** Literally eyebrow, and here *nod*. So Virgil, Aen. 9, 106, *Annuit, et totum nutu tremefecit Olympum*. Both, in imitation of Homer, Il. 1, 528, Ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων—μέγαν δ' ἐλέλιξεν Ὄλυμπον. —— **9. Est, ut.** Like *accidit ut*, and the Greek ἔστιν ὅτως. —— **11. Campum.** The Campus Martius, the place for the assembling of the comitia, and for the elections of consuls and other magistrates. —— **16. Urna.** See note, O. ii., 3, 26. —— **17. Cui.** In allusion to the story of Damocles, so admirably told by Cicero, Tusc. 5, 21. See also Classical Dict. —— **19. Elaborabunt.** This verb is chosen, to express the pains with which the luxurious strive to overcome their loathing for food. —— **21. Somnus,** etc. Seneca, de Provid. 3, alluding to Maecenas, says, *somnus per symphoniarum cantum ex longinquo lene resonantium quaeritur*. Osborne aptly compares Shakspeare, Henry IV., Pt. ii., 3, 1:

> "Why rather, sleep, liest thou in smoky cribs,
> Upon uneasy pallets stretching thee,
> And hushed with buzzing night-flies to thy slumber,
> Than in the perfum'd chambers of the great,
> Under the canopies of costly state,
> And lull'd with sounds of sweetest melody?"

—— **25.** This line embodies the principal sentiment of the ode. In the form of a precept it is this: desidera quod satis est. Comp. O. iii., 16, 42; Epist. i., 2, 46; i., 10, 44. —— **27. Arcturi.** The stormy weather of autumn. The Arcturus set Oct. 29, and the Hoedus rose Oct. 14. —— **30. Mendax.** By a lively figure, the poet thus describes the *unproductive* estate, one that disappoints the expectation of its owner. So also in Epist. i., 7, 87, *spem mentita seges*. —— **Arbore.** The tree too (used here collectively), invested by the poet with life, alleges various excuses for its barrenness, blaming now the heat and now the cold. —— **33. Contracta.** A happy allusion to the practice explained in note on O. ii., 18, 21. —— **34. Frequens.** For *frequenter*. —— **35. Caementa.** From *caedere, broken stones*, to fill up the spaces in constructing the *moles*. So O. iii., 24, 3. —— **36. Terrae fastidiosus.** Finely describing the irksome discontent of the luxurious lord, who has grown *weary of the land*, and must needs live on the sea. Comp. as above O. ii., 18, 22. —— **37. Timor,** the fear of some accident, or of sudden death; or somewhat else, that keeps him in perpetual anxiety. —— **Minae.** Perhaps of an uneasy conscience. —— **37. Scandunt.** Comp. O. ii., 16, 21, and the introduction to that ode. —— **41.** The poet turns now to himself, more content than ever with his own moderate desires and humble lot. —— **Phrygius lapis.** See n. O. ii., 18, 4. —— **42. Clarior—usus.** A bold poetic expression for "purpureae, quibus utuntur, vestes clariores siderum splendore." Orelli. —— **44. Achaemenium.** From Achaemenes, a Per-

sian king. The perfume was imported through Persia from either Arabia or India. —— **47. Valle.** For the abl. see n. O. i., 16, 25.

ODE II.

The poet extols bravery (1–16), the dignity of virtue or true civil merit (17–24), and lastly good faith (25–end).

1. Amice. Advero; *aequo animo, patiently;* like the Greek ἀγαπητῶς φέρειν. —— **2. Robustus.** Has the force of a participle. *Grown robust.* Dillenb. refers to Epod. 1, 34; 16, 34; and Livy, 5, 2, where with *consules dictatoresve* we understand *facti.* —— **6. Illum.** With emphasis. *Such a youth as that.* —— **6. Hosticis.** Poetic for *hostilibus;* like *civicus,* O. ii., 1, 1. —— **7. Prospiciens.** The image is drawn from some besieged city. The matron, like Helen at Troy (Iliad, 3, 154), or Antigone at Thebes (Eurip. Phoen. 88), gazes out from the walls on the battle as it rages below, and trembles for the fate of a royal youth attached to her house. —— **9. Ne—lacessat.** Follows *suspiret,* because both in that verb and in *eheu* is necessarily involved the notion of *fearing.* —— **11. Tactu.** Join with *asperum.* —— **13. Dulce et.** The Roman youth, trained up by hard discipline, will be brave in battle, nor fear to die for his country. See a similar connection of thought in O. iv., 9, 49–52. —— **16. Poplitibus.** In Livy, 22, 48, the Numidians fiercely pursue the retreating Romans, and, by a refinement of cruelty, *cut their ham-strings; Romanorum—poplites caedentes.* —— **17. Nescia.** *A stranger to. Repulsa* is the regular expression for the defeat of a candidate for civil office. The verse inculcates the lofty sentiment, that the man of true merit is indifferent to such a repulse, knowing that real worth is independent of popular favor. It is said that Cato played at ball in the Comitium, on the day when he lost his election. Sen. Ep. 104. —— **22. Negata.** That is, to men of ordinary character. —— **26. Cereris sacrum.** To divulge the Eleusinian mysteries, which belonged to the worship of Ceres, was with the ancients the strongest possible illustration of bad faith. See Dict. Antiqq., Eleusinia. —— **29. Diespiter.** See note, O. i., 34, 5. —— **30. Addidit.** Used like the Greek aorist. See n. O. i., 28, 20. —— **32. Claudo.** *Halting.* A striking analogy in the sentiment of the verse to the teaching of revelation in Eccles. viii., 11: "Because sentence against an evil work is not executed speedily, therefore the heart of the sons of men is fully set in them to do evil."

ODE III.

This is a genuine Roman ode. It sings the praises of inflexible firmness of purpose (*constantia*), a cardinal Roman virtue; and utters the true national feeling touching the greatness of the Roman name and the perpetuity of the Roman state. On the mention of Romulus as an eminent example of this virtue, the poet is transported in imagination to the assembled council of the gods, and hears the words of Juno on the admission of Romulus to divine honors. True to her ancient hatred, the goddess queen insists that Troy shall be left to eternal desolation; on this condition she consents to the deification of Romulus, and to the destiny of Rome as the ruler of the world.

From this allusion to Troy, we may infer that the poet had in mind the rumored intention of Julius Caesar, recorded by Suetonius (Caes. 79), of transferring the seat of government to ancient Ilium.

1. Tenacem propositi. *Steadfast;* like the prose expression *propositum tenere*, as in Livy, 3, 51; but *tenax* is frequently used in the sense of *obstinate*. The connection of the epithet with *justum* makes its meaning evident. —— **2. Jubentium.** *Jubere* is the regular expression with *populus*, as *jubere legem, jubere regem*. Observe the use of the word with the acc. *prava*, and see A. & S. § 223, R. 2 (2), and Z. § 412. —— **3. Tyranni.** Orelli mentions that the first eight lines of this ode were uttered by the celebrated Cornelius de Witte, when put to the rack. Compare the lines of Juvenal, 8, 80, seqq.:

> "*Phalaris licet imperet*, ut ss
> Falsus, et *admoto* dictet perjuria *tauro*,
> Summum crede nefas animam praeferre pudori,
> Et propter vitam vivendi perdere causas."

—— **9. Arte.** That is by *constantia*. In *ars* here, there is something of the force of the Greek ἀρετη, *virtue, quality of character*. —— **11. Recumbens.** The poet represents Augustus as already enjoying divine honors. So also in O. iii., 5, 2; iv., 5, 32; Epist. ii., 1, 15. In the same manner Virgil speaks of Augustus in Ecl. 1, 6; *deus nobis haec otia fecit. Namque erit ille mihi semper deus.* Coming from men like Horace and Virgil, such language is not to be summarily disposed of as nothing but servile adulation; in perfect accordance with the ideas of the ancients, who exalted to the rank of gods men who were illustrious on earth, it is to be regarded as the language of poetic exaggeration, denoting the high respect and admiration of these poets for one, who, in the language of Buttman, "was, in his time, the most important personage in the world." —— **12. Purpureo.** Poetic, like *roseo ore* applied by Virgil, Aen. 2, 593, to Venus, and by Ovid, Met. 7, 705, to Aurora. This it were not necessary to observe, did not some, with a painful precision, explain the epithet by connecting it with the color of nectar. —— **14. Indocili.** *Untamed.* —— **15. Quirinus.** As Livy relates the story, 1, 16, Romulus

was carried up to heaven in a cloud during a violent storm, and afterwards appeared to Proculus Julius, and left with him his last counsels to his people, in those memorable words, which may well be compared with the present ode, "*Abi, nuntia Romanis, coelestes ita velle, ut mea Roma caput orbis terrarum sit: proinde rem militarem colant, sciantque et ita posteris tradant, nullas opes humanas armis Romanis resistere posse.*" —— **19. Judex.** In allusion to the story of the golden apple, which Paris adjudged, as the prize of beauty, to Venus, in preference to Juno and Minerva. See Class. Dict., Paris. Comp. Virgil, Aen. 1, 26 (also said of Juno):

"Manet alta mente repostum
Judicium Paridis, spretaeque injuria formae."

—— **22. Mercede.** The story was, that Apollo and Neptune, by the orders of Jupiter, built for Laomedon the walls of Troy, and were by him defrauded of their wages. —— **23. Damnatum.** *Given over.* Connect with *ex quo*, which is equivalent to *ex eo tempore quo; given over—from that time when*, etc. —— **24. Duce.** Laomedon. —— **25. Adulterae.** Genitive, depending upon *hospes;* not dative, as some explain it, in dependence upon *splendet.* —— **29. Ductum.** *Protracted;* equivalent to *productum.* —— **30. Graves iras.** See note above on *judex.* —— **31. Nepotem.** Romulus, the son of Mars and grandson of Juno. —— **33. Redonabo.** *I will give up—and forgive—for the sake of Mars. Redonare* is here used in the sense of *condonare;* but so used only by Horace, and by him only in this place. He uses the same word in another sense in O. ii., 7, 3, where see note. —— **37. Dum.** *Provided.* The goddess proceeds to mention the condition on which she consents to the universal dominion of Rome. —— **40. Priami busto.** In Virgil, Aen. 2, 557, Priam is slaughtered by Neoptolemus at the altar of Jupiter, and his mangled body, denied the rites of burial, is rudely flung out upon the shore. Horace speaks poetically of the place where he lay as his *bustum;* and describes this, and indeed the whole plain of Troy, as doomed by the haughty queen to utter desolation. —— **45. Late.** Join with *horrenda.* —— **49. Irrepertum.** *Undiscovered;* i. e. yet in the mine. —— **50. Spernere fortior.** *More resolute in despising;* as if it were *in spernendo.* The adjective has the force of a participle, and the clause expresses another condition; thus: *if she is more resolute*, etc. —— **53. Obstitit.** Another instance of the perf. used as a Greek aorist. See note, O. i., 28, 20. —— **58. Nimium pii.** *With a too loyal spirit;* the relation here is that of colony and mother-country. *Pius* expresses the feeling that springs from some natural relation; to God, to our parents, our country, etc., and means *pious, filial, loyal*, etc. —— **61. Alite.** Comp. *mala avi*, O. i., 15, 5. —— **64. Conjuge me Jovis.** So Virgil, Aen. 1, 46,

"Ast ego, quae divum incedo regina Jovisque
Et soror et conjux."

——**65. Ter.** A favorite number with the ancient poets. So Virgil, Georg. 1, 281–3; 4, 384; Ovid, Met. 10, 452. ——**70. Pervicax.** Like *procax* in O. ii., 1, 37. The poet checks himself for essaying in lyric measures such lofty themes. ——**72. Tenuare.** Poetic for *extenuare*.

ODE IV

Horace, in this ode, celebrates his own good fortune as a favorite of the Muses, and, ascribing a similar fortune to Augustus, lauds the majesty of his person, and the wisdom and moderation of his government.

Under the guardian care of the Muses the poet is protected in time of peril, and is always and every where secure (1–36). The same protection and security are enjoyed by Cæsar, who loves to turn from the toils of war to refreshing converse with the Muses (37–40). The wisdom the Muses inspire—the wisdom of a cultivated and well-ordered mind—is superior to mere brute force, and calmly triumphs over all its rude violence. The supremacy of such wisdom is illustrated by the victories of Jupiter over the Giants and Titans (41–80).

In the illustrations drawn from the Titans and Giants, the poet probably designed to represent the wise and moderate rule of Augustus, and his victories over all his enemies.

6. Amabilis insania. *Pleasing frenzy. Insania* is the *furor poeticus*, ἐνθουσιασμός, the "*fine frenzy*" of Shakspeare; under whose influence the poet already hears the Muse responding to his call, and is transported to the sacred groves she loves to haunt. ——**9. Fabulosae.** Join with *palumbes;* and see n. O. i., 22, 7. Horace seems to have had in mind similar stories that were told of other poets, Pindar, Stesichorus, Æschylus, and Anacreon; also of Plato. So too, Homer, Od. 12, 62, represents the doves bringing ambrosia to the infant Jupiter. ——**Vulture in Apulo.** The Mons Vultur, now Monte Vulture, was in Apulia, but its southern declivity stretched into Lucania, so that the poet might say *extra limen Apuliae.* Observe the variation in quantity here; *Apŭlo, Apūliae.* There are many such instances in proper names. ——**14. Nidum Acherontiae.** Acherontia, now *Acerenza;* so called from its position, perched like *a nest*, high up on the Vultur. So Cicero: Ithacam illam in asperrimis saxulis *tanquam nidulum affixam*, de Orat. 1, 44. Lower down was Bantia, now *Abbazia di Vanzo*, and at the base of the hill was Forentum, now *Forenza.* All these towns were near Venusia, the poet's birth-place. ——**17. Ut—dormirem.** Dependent upon *mirum*, instead of the acc. with the infinitive.—Comp. Epode 16, 58; and see Z. § 623. ——**22. Sabinos.** *The Sabine hills;* among which was the farm of the poet, where he so loved to dwell in the summer; Praeneste,

now *Palestrina*, a town 23 miles S. E. of Rome, whose high and cool situation made it a favorite summer resort of the Romans. For the situation of Tibur see O. i., 7, 13; and of Baiae, O. ii., 18, 20. *Liquidae* seems here to refer to the air of Baiae; *clear*. Juvenal has similar epithets, *gelida Praeneste*, Sat. 3, 190; *proni Tiburis arce*, id. 192. —— **26. Philippis.** See n. O. ii., 7, 9. —— **27. Arbos.** See introduction to O. ii., 13. —— **28. Palinurus.** A promontory on the coast of Lucania, so named from the pilot of Aeneas, who was drowned there. Aen. 5, 835, seqq.; 6, 338. It would seem from this mention of the place by Horace, that he had himself at some time been in peril of shipwreck there, though he nowhere else refers to such an incident. —— **33. Britannos.** The same account of the ancient Britons is given by Tacitus, Ann. 14, 30, *cruore captivo adolere aras et hominum fibris consulere deos fas habebant* (*Britanni*). And by Jerome (adv. Jovinian. 2, 201, Benedict.), *Quid loquar de ceteris nationibus, cum ipse adolescentulus in Gallia viderim Atticotos gentem Britannicum humanis vesci carnibus.* —— **34. Equino sanguine.** Virgil, Georg. 3, 461, mentions the same thing of the Geloni, *Et lac concretum cum sanguine potat equino.* The Concani were a Spanish tribe, who lived in Hispania Tarraconensis. The Geloni were a Sarmatian people, who lived north of the Danube. Thus Horace in this stanza refers to perils, to which one would be liable among barbarous nations of the west, Britanni, Concani, and also of the east, Geloni, Scythae. —— **37. Altum.** Join with *Caesarem;* used like *egregius*, O. i., 6, 11. —— **38. Abdidit.** *Put away.* In allusion to the military colonies planted by Augustus. In this manner the services of veteran soldiers were rewarded with gifts of lands. The manuscript authority fluctuates between *abdidit* and *addidit*. I prefer the former, with Dillenburger, because it is more poetical, and beautifully expresses the quiet and security which these veterans enjoyed after long and toilsome service. Comp. Epist. i., 1, 5, *latet abditus agro.* —— **41. Consilium.** Must be read as a trisyllable. —— **42. Ut.** Equivalent to *qua ratione*, *how*, and therefore followed by the subj. The construction of the acc. with inf. would express merely the fact of something being done. —— **43. Titanas immanemque turmam.** Equivalent to *Titanum immanem turmam.* —— **45. Inertem.** See n. O. i., 34, 9. The poet in this stanza finely describes the universal rule of Jove. Observe the three-fold contrast; the land and the sea (*terram inertem*), (*mare ventosum*),—this world, and the lower world (*urbes*), (*regnaque tristia*),—gods and mortals (*divos*), (*mortales turbas*). —— **50. Brachiis.** Join with *fidens.* The Homeric χείρεσσι πεποιθότες, Il. 12, 135. —— **51. Fratres.** The Giants Otus and Ephialtes. Comp. Virg. Georg. 1, 281, Ter sunt conati imponere Pelio Ossam. —— **52. Imposuisse.** See n. O. i., 1, 4. —— **53. Typhoeus.** The Greek Τυφωέυς. Comp. Virg. Aen. 9, 713. —— **Mimas.** Described sometimes as a Centaur, sometimes as one of the Giants. So also Rhoe-

tus, mentioned in the next line. It was not the design of the poet to adhere, in alluding to these monsters, to any particular fables, but simply to adduce them as illustrations of brute force. —— **57. Palladis aegida.** See note, O. i., 15, 10. Of the gods and goddesses on the side of Jupiter, the poet chooses to mention only Minerva, the goddess of wisdom, the eager Vulcan, and the ever-ready Apollo. The description of Apollo forms a charming contrast to the giants described in the preceding verses. —— **61. Castaliae.** The famed fountain on Mount Parnassus. —— **62. Lyciae.** Patara in Lycia was a principal seat of the worship of Apollo. The god was said to pass the winter months at Patara, and the summer on his native Delos. —— **63. Natalem sylvam.** Mt. Cynthus. See note, O. i., 21, 10. —— **65. Vis consili.** This verse expresses the idea of the whole of the latter half of the ode: power, when controlled by wisdom, achieves the greatest results, while mere physical force sinks by its own weight. Then follow additional illustrations. —— **69. Gyas.** Mentioned in O. ii., 17, 14, where see note. —— **72.** Homer mentions the fate of the presumptuous huntsman Orion, in Od. 5, 124. —— **73. Injecta.** The poets were fond of representing the Giants as buried under islands and mountains; Otus under Crete, and Mimas under Prochyta; Enceladus under Aetna, referred to below in l. 76; and Typhoeus is described by Ovid as struggling under Aetna, Met. 5, 346:

> Degravat Aetna caput, sub qua resupinus arenas
> Ejectat, flammamque fero vomit ore Typhoeus.

—— **75. Peredit.** Perfect definite. Supply *adhuc.* —— **77. Tityi jecur.** Slain by Apollo for his offence against Latona. In the lower regions a vulture perpetually preyed upon his liver. Comp. n. O. ii., 14, 8. —— **78. Reliquit.** This reading is preferable on account of the preceding *peredit.* —— **Nequitiae.** Dative, depending upon *additus*, as the word is used figuratively for the person himself. *Additus, set over*, like *impositus.* So Plautus, Aul. iii., 6, 20, *Argus, quem quondam Ioni Juno custodem addidit;* and Virgil, Aen. 3, 336, *Pergamaque Iliacamque jugis hanc addidit arcem;* and Lucilius, in Macrob. Sat. 6, 4, *Si mihi non praetor siet additus.* See Freund's Lexicon. —— **80. Pirithoum.** The story was, that Pirithous was seized and bound by Pluto, when he descended to Tartarus, with Theseus, to carry off Proserpine.

ODE V.

In this ode, the poet, after a complimentary mention of Augustus as entitled by his victories to the appellation of a *present deity*, draws a striking contrast between the disgraceful conduct of the soldiers of Crassus, and the noble patriotism of Regulus. The former, on being taken captive by the Parthians, were so lost to a sense of what was due to themselves and to the Roman name, that they could live and intermarry in an enemy's land, and even bear arms against their own country; while Regulus, who had suffered at the hand of the Carthaginians the same fate of defeat and capture, deemed himself for ever unworthy of the rights and immunities of a Roman citizen, and eloquently dissuading the senate from the proposal of Carthage for an exchange of prisoners, persisted in returning to his wretched captivity.

By the allusion to Augustus, the poet seems to imply that from him may be hoped the restoration of the ancient discipline and sentiments so admirably illustrated in the example of Regulus.

The ode was probably written B. C. 24.

2. Praesens divus. Opposed by strong contrast to *coelo regnare*. "The sentiment is: As thunder is the symbol of the divine government in heaven, so the terror of his arms proclaims August 'a present deity' on earth." Osborne. Comp. note, O. iii., 3, 11. —— **3. Britannis.** In reality no permanent conquest was made in Britain till the reign of Claudius. See n. O. i., 35, 29. As Dillenb. suggests, the poet speaks in reference to the future, *adjectis* being equivalent to *cum adjecerit*. His language here, in regard to the Britons and the Parthians, is that of confident expectation. —— **4. Persis.** What was really gained by Augustus from the Parthians was the restoration of the standards lost by Crassus; this occurred B. C. 20. —— **6. Turpis.** Because the marriage of a Roman citizen with a foreigner was deemed disgraceful and was illegal In Livy, 43, 3, the offspring of Roman soldiers by Spanish wives were made citizens by a vote of the senate. Comp. Virg. Aen. 8, 688, *sequiturque, nefas! Aegyptia conjux.* —— **8. Consenuit.** The defeat of the legions of Crassus occurred B. C. 53; thirty years had now elapsed. —— **Armis.** The reading of all the MSS., with a single exception. That one has *arvis*. Dillenb. refers to the instance of Labienus, who, after the defeat of Brutus and Cassius, was invested with an important military command by the Parthians, and fought against his countrymen. The fact is recorded by Velleius Paterc. 2, 78. —— **10. Ancilliorum.** Gen. pl. of sec. declension, though the nominative is *ancilia*; like names of festivals ending in *alia*. See A. & S. § 83, Rem. 2; Z. § 67. Horace here mentions objects regarded with sacred affection by a Roman, and associated in his mind with the greatness of the state; the *ancilia*, twelve shields carried by the Sabian priests; one of which, the model for the remaining eleven, was said to have dropped from heaven; their preservation was deemed essential to the safety of

Rome; the *toga*, the dress of a citizen, which a foreigner might not wear; and Vesta, whose perpetual flame was emblematic of the duration of the empire. —— **12. Jove**; i. e. Jove Capitolino, or Capitolio. Comp. O. iii., 30, 8. —— **14. Conditionibus.** Dat., depending upon *dissentientis*. See A. & S. § 224, Rem. 8. —— **15. Trahentis.** This is the reading of all the MSS., and the participle is equivalent to *qui trahebat*; literally: drawing from the precedent ruin, etc., i. e. *who inferred from the precedent, that ruin would ensue*, etc. The conjectural reading *trahenti* is explained as=*quod traheret*, or as Grysar explains it, p, 24, *quod tracturum fuisset*. —— **17. Periret.** The last syllable lengthened by the caesura; the only instance of the kind in Horace. —— **18. Signa ego.** The words of Regulus. The poet represents the senate in deliberation, and Regulus urging them with eloquent earnestness to reject the proposals of Carthage. —— **19. Affixa.** Within the temples, or on the gate-posts, as trophies; a common custom with ancient nations. Comp. O. iv., 15, 6; Epist. i., 18, 56; also Virg. Aen. 7, 183. —— **22. Retorta.** Most humiliating to a free-born Roman. In like manner are the captive kings described, that are brought to Rome, to swell the triumphal procession; in Epist. ii. 1, 191. —— **23. Non clausas.** Indicative of a state of perfect security. Comp. A. P. 199, *apertis otia portis*. —— **25. Scilicet.** In strong irony. *Forsooth!* —— **27. Damnum.** *Injury.* The *injury* of a bad precedent to the *disgrace* of defeat and capture. —— **30. Reponi deterioribus.** *Be restored to degenerate breasts. Deterioribus* is dative, *reponi* being equal to *restitui, reddi.* "*Deteriores* fiunt ex bones, *pejores* ex malis." Scholiast. —— **32. Cerva.** Comp. O. i., 15, 29, where Paris is compared to the stag. The stag is at once swift and timid. —— **Plagis.** See n. O. i., 1, 28. —— **37. Hic.** Language of strong indignation; *such a soldier as this.* A passage, illustrating the sentiments here ascribed to Regulus, occurs in Seneca, Controv. 5, 7, where he is speaking of the events recorded in Livy, 22, 58–61; *Populus Romanus Cannensi praelio in summas redactus angustias, cum servorum desideraret auxilia, captivorum contempsit, et credidit eos libertatem magis tueri posse, qui nunquam habuissent, quam qui perdidissent.* —— **38. Duello.** Old form for *bello*; so in O. iii., 14, 18; iv., 15, 8; Epist. i., 2, 7; ii., 1, 254; ii., 2, 98. —— **41. Fertur.** A fine picture of the heroic conduct of Regulus. Silius Italicus, 6, 403, seqq., describes at length the scene here suggested by Horace. —— **42. Capitis minor.** *Caput* is a comprehensive word for all the rights and immunities of a Roman citizen. See Dict. Antiqq. This is poetic for the regular expression *capite deminutus*. —— **44. Torvus.** *Sternly.* So Ovid, Met. 5, 92, *Ille tuens oculis—torvis.* Virg. Georg. 3, 51, has *torvae Forma bovis.* Compare the Greek ταυρηδὸν ὑποβλέψας, Plato, Phoedon, § 152. —— **49. Sciebat.** Cic. says, de Offic. 3, 27: *neque vero tum ignorabat se ad crudelissimum hostem et ad exquisita supplicia proficisci.* Similar notices occur in other

writers; as Valerius Max. 9, 2; 1, 1; Gellius, 6, 4; Silius Att. 6, 342. On the historical character of the story, Regulus's cruel treatment, see Niebuhr's *Hist.* vol. 3, p. 598; Arnold's *Hist.* ch. xl.; Schmitz, ch. xv. It is fortunate for us that Horace, like a true poet, takes the story as he finds it. —— **52. Reditus.** The plural graphically expresses the frequency of his efforts to return, while the crowd about him continually kept him back. —— **55. Venafranos.** See n. O. ii., 6, 16. —— **56. Tarentum.** See n. O. ii., 6, 11.

ODE VI.

The poet condemns the prevailing domestic immorality and contempt of the institutions of religion, and earnestly urges a thorough reformation, and a speedy return to the simpler and purer manners of ancient times.

The ode was written B. C. 27, when Augustus began to give attention to the repairing of ruined temples, and to the improvement of the public morals.

Mention of these efforts of Augustus is made by Suetonius, Octav. 29, 30; and Valerius Maximus, 2, 89.

1. Delicta. Committed during the civil wars. See n. O. i., 35, 33. —— **Immeritus.** Because not personally guilty. The poet designs a contrast between *delicta majorum* and *immeritus*. The sentiment is not unfrequently found in ancient writers. Compare the often quoted passage of Euripides, Frag. 133: *τὰ τῶν τεκόντων σφάλματ' εἰς τοὺς ἐκγόνους Οἱ θεοὶ τρέπουσιν.* —— **2. Templa.** *Templum*, the temple together with the consecrated environs; *aedes* the building only.—Doederlein. —— **4. Foeda—fumo.** From conflagration as well as from general neglect. Suetonius says, Octav. 30, *aedes sacras vetustate collapsas, aut incendio absumptas refecit.* —— **5. Te geris.** The same form of expression occurs in Sat. ii., 5, 19. —— **6. Hinc—principium,** sc. *est* or *oritur*, as *principium* is in the nom. case. A noble sentiment, and deeply implanted in the Roman heart. So Cic. de Nat. D.; *nostra civitas, quae nunquam profecto sine summa placatione deorum immortalium tanta esse potuisset;* and De Harusp. resp. 9, *pietate ac religione atque hac una sapientia, qua deorum immortalium numine omnia regi gubernarique perspeximus, omnes gentes superavimus.* And Liv. 45, 39; *majores vestri omnia magnarum rerum et principia exorsi ab diis sunt, et finem statuerunt.* —— **9. Jam bis.** The poet alludes to two occasions, when the Romans were defeated by the Parthians; once, when Monaeses conquered Crassus (comp. introd. to O. iii., 5), B. C. 53; and once, when Pacorus, the son of Orodes, conquered Decidius Saxa, the lieutenant of Antony, B. C. 40. Four years later, Antony himself was defeated by the Parthians, and lost his whole army. —— **12. Renidet.** The Parthian smiles with contempt, as he robs

the fallen Roman of his more massive chains of gold and silver. —— **14. Dacus et Aethiops.** The auxiliaries of Antony at the battle of Actium. —— **17. Culpae.** Genitive. See Z. § 436. —— **Nuptias.** The poet mentions as a fruitful source of corruption the violation of the marriage covenant, whose evils extended to the children (*genus*) and all the relations of family (*domos*). —— **21. Motus Ionicos.** *Ionian dances;* proverbial, like the Ionians themselves, for their voluptuous and lascivious character. —— **22. Artibus.** Ablative case. —— **33. From no such parentage as this,** the heroes of former time; Curius, the conqueror of Pyrrhus, B. C. 274; Scipio, of Hannibal, at the battle of Zama, B. C. 202; and Glabrio, of Antiochus, B. C. 189. —— **38. Sabellis.** The Sabines, who, by the unanimous testimony of ancient writers, best illustrated the hardy virtues of the ancient Roman character. Comp. Epod. 2, 41; Virg. Georg. 2, 531; Aen. 9, 603; Cic. pro Ligario, 11; Ovid, Am. ii., 4, 15. —— **41. Sol ubi.** A charming sketch of the close of day, with which comp. Epod. 2, 60, seqq.; and Virg. Ecl. 2, 66.

ODE VII.

The poet consoles Asterie for the absence of her lover **Gyges, and at the same time** warns her not to be unfaithful to her own vows.

3. Thyna. With Horace and other poets the same as *Bithyna.* The Thyni emigrated from Thrace. Pliny says, Hist. Nat. v. 32, Tenent omnem oram Thyni, interiora Bithyni. —— **4. Fide.** An old form of the genitive and dative. For the dative, it occurs in Sat. i., 3, 95. Comp. Ov. Met. 3, 341; Virg. Georg. 1, 208. —— **5. Oricum.** A town of Epirus, now Orso or Erikho. —— **6. Post;** i. e. after the rising. The *Caprae sidera* (the *Capra cum Hoedis*, and hence the plural *sidera*) means the goat Amalthea, who nursed the infant Jupiter, and according to the mythology was translated to the skies. The epithet *insana* has reference to the storms which prevailed at its rising, which was on the 29th of September. —— **11. Ignibus.** Exactly like our word *flame* for the object of love. **13. Proetum.** King of Argos, induced by the false charges of the offended Antaea, to attempt the death of Bellerophon. Homer tells the story in Il. 6, 155. —— **14. Impulerit—maturare.** The usual construction of *impellere* is with *ut* and the subjunctive. Tacitus, however, uses the infinitive, in Ann. 11, 54, and 14, 60. —— **18. Magnesiam.** Of Magnesia, a town in Thessaly. —— **26. Martio.** Of the Campus Martius. See n. O. i., 8, 4. —— **28. Alveo.** Of the Tiber. Compare the expression in O. i., 2, 14.

ODE VIII.

Horace invites Maecenas to celebrate with him the festival of the Calends of March, which was also the anniversary of his narrow escape from sudden death by the falling of a tree. See introduction to O. ii., 13.

1. Calendis. A festive day with the Roman matrons, called the Matronalia. Maecenas might well wonder why his *bachelor* friend was so punctilious in its observance. —— **2. Quid velint.** *What—mean.* —— **Flores.** Garlands, with which the altars were crowned; used also as offerings. —— **5. Docte.** The poet sportively intimates, that even one so well versed as Maecenas in the literature of Greece and of Rome, and of course in all that pertained to sacred rites, might be surprised at his celebrating the Matronalia. —— **7. Funeratus.** *Funerare* ordinarily means *to bury;* here used in the sense of *necare, exstinguere.* —— **9. Anno redeunte.** *In (every) returning year.* So Lübker rightly translates it. As the year returns, or, as we say, comes round. The same expression in Sat. ii., 2, 83; and Virg. Aen. 8, 47. —— **10. Corticem.** See n. O. i., 20, 3. —— **11. Fumum.** In the room, called *fumarium, smoke-room,* in the upper part of the house, where the wine in *amphorae* was exposed to the heat and smoke from the bath furnaces. This was done to ripen and mellow the wine. The general word for such a storeroom is *horreum* or *apotheca.* See Dict. Antiqq., and Rich's Companion. —— **12. Tullo.** L. Volcatius Tullus, who was consul B. C. 65; so that the wine was forty-two years old, as this ode was written B. C. 23. The names of the consuls of the year were put upon the amphorae, as a late. Comp. O. iii., 21, 1; also Juvenal Sat. 5, 30:

> Ipse *capillato* diffusum *consule* potat,
> Calcatemque tenet *bellis socialibus* uvam.

13. Cyathos. The cyathus was not a drinking-cup, but a measure, holding the twelfth part of a *sextarius,* which was equal to about a pint. They used the cyathus as a ladle, in conveying the unmixed wine from the *crater* to the drinking-cups.—See Dict. Antiqq.—*Centum* is used here in the language of exaggeration. Comp. n. O. iii., 19, 11; and see Becker's Gallus, n. 10 to 10th Scene; also Dict. Antiqq. *Cyathus.* —— **18. Cotisonis.** Cotiso was king of the Dacians, a people who lived on the northern bank of the Danube, from whom Lentulus suffered a severe defeat, B. C. 19. —— **19. Medus.** The Parthians; see n. O. i., 2, 22; *sibi dissidet* refers to the quarrel between Phraates and Teridates. —— **23. Scythae.** The Geloni, referred to, O. iii., 4, 35; and O. ii., 9, 23. —— **26. Privatus;** i. e. "cum privatus sis." Dillenb.

ODE IX.

One of the class of odes, called Amoebaean, from the Greek ἀμείβω, *to exchange*. It describes, in graceful dialogue, a quarrel between two lovers, and their reconciliation; thus illustrating those words of Terence, Andria, iii., 3, 23, Amantium irae amoris redintegratio est.

3. Dabat. For the prose *circumdabat.* —— **5. Alia.** *Ardere* is used both with the acc. and the abl. Comp. O. ii., 4, 7; iv., 9, 13; Epod. 14, 9. —— **7. Nominis.** On this use of the genitive, see n. O. i., 36, 13. —— **8. Ilia.** Or Rhea Sylvia, the mother of Romulus and Remus, whom Virgil calls *regina sacerdos.* Aen 1, 273. —— **12. Animae.** A term of endearment. Comp. Sat. i., 5, 41; Virg. Aen. 11, 24; Cic. Fam. 14, 14. —— **14. Thurini.** Opposed to *Thressa* above. Thurium was a town in Lucania. —— **20. Lydiae.** Dative case, depending upon *patet.* —— **22. Improbo.** *Raging. Improbus* is a common word with the poets. So Virg. Georg. 1, 146, *improbus labor;* Ovid, Tristia, i., 11, 14, *improba hiems.*

ODE X.

This little ode belongs to the class, called by the Greeks παρακλαυσίθυρα, and corresponds, at least in respect to the time when it was sung, to a modern serenade.

Allusion is made to such a song in O. i., 25, 7; and iii., 7, 30.

1. Extremum. *Remote.* —— **Biberes.** *Bibere fluvium* is often used by the poets in the sense of *habitare ad fluvium.* Comp. O. ii., 20, 20; iv., 15, 21. It is the same as if the poet had said, in simple language, If you were a barbarous Scythian, living upon the remote Tanais. —— **3. Incolis.** So called by a beautiful figure, because they constantly prevailed there; as if those winds were the *incolae ejus regionis.* See n. O. i., 16, 6. —— **5. Nemus.** Probably what was called *viridarium,* an inclosure in the *peristylium* of the house, set with trees, plants, and flowers, and adorned with statues. See Becker's Gallus, Exc. on the Roman House; and Dict. Antiqq. Some refer *nemus* to the *solaria,* gardens on the roofs of the houses; to which Seneca refers, Ep. 122; *non vivunt contra naturam, qui pomaria in summis turribus serunt? quorum silvae in tectis domorum ac fastigia nutant?* Comp. Epist. i., 10, 22. —— **7. Ventis.** Abl. of cause. Instead of *ventis* some have *sentis,* which is a mere conjecture of Bentley, and is totally uncalled for. —— **8. Jupiter.** For the air, as often in poetic use. O. i., 1, 25; i. 22, 19; Epod. 13, 2. Also

Virg. Georg. 1, 418. —— **10. Ne currente.** The figure seems to be taken from some mechanical arrangement, for instance, a rope round a pulley, by which something heavy is raised. The rope may slip from the hands, and run backward as well as the wheel, and the weight therefore fall to the ground. The sentiment of the poet is: lest your lofty pride suffer a disgraceful fall. —— **12. Tyrrhenus.** The poet mentions her Tuscan origin, as a reason why she should not carry herself so haughtily. Athenaeus (12, 14) describes the Etrurians as an effeminate and corrupt people. Whether the description be correct or not (and Niebuhr rejects it altogether), there is here at least some such allusion. —— **14. Tinctus viola.** The yellowish, sickly color of the *viola lutea.* So Tibullus, i., 8, 52; *sed nimius luto corpora tingit amor;* and Virg. Ecl. 2, 47, *pallentes violas.* —— **16. Curvat.** *Bends you to pity;* in the sense of *flectere, movere ad misericordiam.*

ODE XI.

The poet invokes his lyre, and Mercury, the god of the lyre, to aid him, in gaining the regard of the obstinate Lyce.

2. Amphion. The fabled builder of the walls of Thebes. At the tones of his lyre, the stones sprang into their places, and the wall went up, without the labor of hands. Horace refers to Amphion, A. P. 391, and explains the stories of Orpheus and Amphion. —— **3. Testudo.** See n. O. i., 10, 6. —— **5. Loquax.** Used in a good sense. *Sonorous.* —— **10. Exsultum.** Occurs but once. See n. O. i., 5, 8. —— **Metuit tangi.** On this expression, compare n. O. ii., 2, 7. —— **13. Tigres—silvas.** Compare O. i., 12, 7, seqq.; and n. A. P. 391, seqq. —— **15. Immanis.** Agrees with *aulae.* —— **Tibi.** In allusion to the descent of Orpheus to carry away Eurydice. —— **17. Cerberus.** Very many reject this verse as spurious; because the pron. *ejus* is superfluous, and prosaic; and because so detailed a description is unnecessary, unusual, and also repulsive. But there is a similar example of *ejus* in O. iv., 8, 18; it may be said, too, that the poet dwelt upon the picture, to illustrate the invincible might of music and song; and after all, if the passage be really objectionable on poetic or other grounds, we may recall the poet's own words in A. P. 358: idem Indignor quandoque bonus dormitat Homerus. —— **Furiale.** That is, like the Furies. —— **20. Ore trilingui.** See O. ii., 19, 31. —— **21. Quin et.** On this whole passage, comp. O. ii., 13, 37, seqq. Tityus is referred to, O. ii., 14, 8, and iii., 4, 77. —— **25—52.** The poet cites the case of the Danaides as a warning, and exhibits for imitation the noble example of Hypermnaes-

tra. The Danaides, the daughters of Danaus, with the single exception of Hypermnaestra, murdered their husbands, by the command of their father, on the night of their marriage. Comp. the allusion, O. ii., 14, 18. —— **26. Inane.** Their punishment consisted in being compelled to draw water for ever in perforated vessels. —— **33. Face.** The Roman bride, on her way to her husband's house, was preceded by a boy, carrying a torch. At the Greek nuptials, this office was performed by the mother of the bride. —— **35. Splendide mendax.** A singular phrase, which Osborne well pronounces good morality, as well as good poetry. It is an illustration of what Horace means, in the passage A. P. 47, seqq., by *callida junctura.* Dillenb. compares Cic. pro Milone, *gloriose mentiri*, and Tacitus, Hist. 4, 50, *egregium mendacium.* —— **40. Falle.** *Escape from.* —— **45. Catenis.** Ovid, Heroid. 14, 3, represents Hypermnaestra thus complaining: *Clausa domo teneor, gravibusque coercita vinclis.* —— **52. Querelam.** *A sad epitaph.* In Ovid, Heroid. 14, 128, Hypermnaestra proposes this epitaph:

> "Exsul Hypermnaestra pretium pietatis iniquum
> Quam mortem fratri depellit, ipsa tulit."

ODE XII.

An ode, imitated from Alcaeus, describing the passion of Neobule for the beautiful and accomplished Hebrus.

2. Mala—lavere. *To wash away the ills (of life).* To drown care with wine. —— **3. Patruae.** "An uncle, with the ancients, seems to have been, contrary to our notion, the very impersonation of severity." Osborne.—See Sat. ii., 3, 88: *Ne sis patruus mihi.* —— **4. Qualum.** The *calathus*, *basket*, used by the women when sewing or spinning. Comp. Virg. Aen. 7, 805, *non illa colo calathisve Minervae Fœmineas assueta manus;* also in Liv. 1, 57, the picture of Lucretia, busy at the loom, with her attendants. —— **6. Nitor.** Nominative to *lavit.* See notes on O. i., 8, where the sports of the Campus Martius are also referred to. —— **10. Idem.** *Also.* See n. O. ii., 10, 16. —— **11. Cervos.** See n. O. i., 2, 3.

ODE XIII.

An ode addressed by the poet to the fountain of Bandusia, in anticipation of a sacrifice which he intended to offer to its presiding divinity.

The locality of the Fons Bandusiae has been much disputed. It is however now established, upon the evidence of documents bearing the date of the year 1103, that it was six miles distant from Venusia. On these have been found the words In Bandusino fonte apud Venusiam. It is probable that Horace gave the name of this fountain, which he knew when a boy, to a favorite one of his later years on his Sabine farm; the same to which he refers in Epist. i., 16, 12:

Fons etiam, rivo dare nomen idoneus.

2. Mero. To be offered in libation. So also *floribus* means that it was worthy of being adorned with flowers. —— **6. Gelidos.** He writes in the summer season, when the coolness of the fountain rendered it especially grateful. Compare Epist. i., 18, 104, *gelidus Digentia rivus.* —— **9. Atrox.** *Fierce;* of its extreme heat. Comp. O. iii., 29, 18. —— **10. Nescit.** *Cannot.* So A. P. 390, *nescit—reverti.* And Juvenal, Sat. 3, 41, *nescio mentiri.* The idiom is precisely the same in French. —— **13. Fontium.** Partitive genitive. —— **Tu quoque.** Like other founts famed in verse, Castalia, Arethusa, etc. —— **16. Lymphae.** In illustration of the perverse reading *Nymphae*, Bentley wittily asks, *Nymphae cum semel ex antro de siluerint, quid tum?*

ODE XIV.

An ode to Augustus, on the occasion of his return from Spain (B. C. 24), where he had reduced to subjection the fierce Cantabri.

A parallel ode, but far sublimer, is the Second of Book Fourth.

1. Modo. *But just now.* Indicates the rapidity of his movements in conducting the campaign to a successful issue. —— **Herculis ritu.** To be construed with *dictus—petiisse,* not with *Caesar—repetit.* Augustus braves a difficult and perilous campaign, just as Hercules was appalled by no labors. —— **Plebs.** Used in a good sense, as frequently in poetry, like *populus.* Comp. Virg. Georg. 2, 508. Dillenb. compares O. ii., 2, 18; but there *plebi* has in it something of contempt. —— **2. Venalem—laurum.** *Laurum petere morte venalem* is an expression for readiness to meet death, intrepidity; so was it here with Augustus, and with Hercules in his labors. —— **5. Unico.** *Beloved;* not distinguished, a quality expressed by the succeeding words *clari ducis.* —— **Muller.** Livia, the wife of Augustus. —— **6. Operata.** In the sense of the present; as if it

were *et operatur*. Orelli adopts in this line the reading *sacris* instead of *divis*. —— **7. Soror.** Octavia, the sister of Augustus, the widow of Mark Antony. —— **9. Virginum.** The brides of husbands, who had come back in safety from the campaign. —— **10.** *Pueri* to be understood as the same as *juvenum*, and *puellae* same as *virginum* in the preceding line. I adopt this explanation of Orelli, in preference to all others. —— **11. Male ominatis.** *Of ill omen.* Comp. notes on the first stanza of O. iii., 1. —— **13.** Turning from others to himself, the poet expresses his own joy at the return of Augustus. —— **Atras—curas.** The same expression in O. iii., 1, 40. —— **18. Marsi—duelli.** The Social or Marsic war, B. C. 90–88, between Rome and the confederate Italian nations. See Schmitz's Hist. ch. 27. See n. O. iii., 8, 12, where a parallel passage from Juvenal is quoted. The poet seems to design a contrast between that calamitous period of civil war and the present peaceful times. —— **19. Spartacum.** A Thracian gladiator, who was the leader in the Servile War, B. C. 73–71. At the head of great numbers of slaves, he ravaged and laid waste a large part of Italy, but was at length defeated by Crassus. —— **Si qua.** Abl. used adverbially. *If in any way.* —— **21. Dic—properet Neaerae.** *Bid Neaera haste.* The Subj. because put in the *oratio obliqua*. See Arn. Pr. Intr. 460 (c), 3. In illustration of *properet cohibere*, see O. ii., 11, 22. —— **23. Janitorem.** The porter, *invisus*, odious to those who were put off or excluded by him. —— **27. Ferrem.** Not for *tulissem;* the protasis is involved in *calidus*, which is equivalent to si *calidus* essem.

ODE XV.

Addressed to a woman of advanced years, and licentious life.

3. Famosis. *Infamous. Labor* is here used with *famosus*, in contrast with the daily toils of a poor but honest woman; as, for instance, one who earns her bread at the spinning-wheel, *lanificium*, alluded to below, l. 13. Comp. Terence, Andr. i., 1, 47:

> "Primum haec pudice vitam, parce ac duriter,
> Agebat, lana ac tela victum quaeritans;
> Sed postquam amans accessit,"—.

—— **10. Thylas.** *A Bacchanal.* See n. O. ii., 19, 9. —— **14. Luceriam.** A town in Apulia, celebrated for its fine wool. —— **15. Flos purpureus rosae.** Equivalent to *purpureae rosae;* comp. O. iii., 1, 42; on the expression, comp. O. iii., 29. 3; iv., 10, 4.

ODE XVI.

All-powerful is gold. Not brazen towers, nor doors of oak, are proof against it; nor guards and sentinels, be they ever so watchful. It breaks through rocks, it cleaves through the gates of cities, it is the undoing of kings and stern captains (1–16). But great riches are attended with cares, and by a thirst for yet greater (17–20). Far happier the proprietor of an humble estate, than the avaricious lord of vast possessions. Blest am I, with my narrow and yet sufficient means, rich with my small desires and contented mind (21–end).

Thus does Horace express again some of his favorite sentiments, and congratulate himself on his own happy lot.

1. Danaen turris. The story was told of Danae, that she was shut up by her father, Acrisius, king of Argos, through fear of the oracular prophecy, that his daughter was to bear a son, through whose agency he would lose his life.—See Class. Dict. —— **3. Tristes**; = *severae, strict.* —— **Munierant.** See n. O. ii., 17, 28. —— **7. Fore.** Dependent upon some verb readily suggested by *risissent;* e. g. *sciebant.* —— **8. In pretium deo.** A bribe of gold; the explanation of the story, that Jupiter gained access to the maiden in the form of a golden shower. —— **11. Auguris.** Amphiaraus, whose death, as well as that of his son Alcmaeon, was owing to the fatal bribe, the golden collar of Harmonia, by which his wife Eriphyle was induced by Polynices to persuade her husband to march against Thebes. See Class. Dict. —— **14. Vir Macedo.** "The man of Macedon;" Philip, of whom Cic. says, ad Att. 1, 16: *Omnia castella expugnari posse dicebat, in quae modo asellus auro onustus ascendere posset.* —— **16. Duces.** Orelli and Dillenburger illustrate this by the instance of Menas, the freedman of Pompey the Great, who was commander of Sextus Pompey's fleet, then was bought over by Octavian, and afterwards abandoned him, and went back to Pompey. —— **20. Equitum decus.** Horace uses here this mode of address, in allusion to Maecenas's preference to remain in the humble equestrian rank in which he was born. Comp. O. i., 20, 5. —— **32. Fallit sorte beatior.** A construction more common in Greek than in Latin. *Fallere* is joined with a participle in the same way as is the Greek λανθάνειν, where it means, *to escape the notice of, to be unperceived by.* In that sense it is also followed by an acc., as here, *fulgentem. Beatior* is used like a participle, as above, l. 25, *splendidior*, like the Greek adjective with ὤν, though the corresponding verb *esse* happens to have no participial form, and hence it is wanting in these expressions. *Beatus*, too, here means *rendering me happy, beatior, rendering me more happy*, as in Epist. i., 10, 14; O. i., 29, 1; ii., 6, 21. It only remains to be added, that *fallit* and *beatior* agree with the preceding subjects, *fides—silva—rivus*, all of which express together the poet's farm, *agellus*, as Dillenb. has it, or *praedium*,

as Orelli. I subjoin from Orelli a corresponding Greek construction: *τὸν πλούσιον λανθάνει πολὺ ὀλβιώτερον ὄν;* and from Dillenb. the following Latin paraphrase: *agellus meus, sorte quam praebet, beatiorem me reddit, quam capere potest is qui maxima habet et fertilissima latifundia.* —— **33. Calabrae mella.** The poet makes a similar allusion to the fine honey of Calabria in O. ii., 6, 15. —— **34. Laestrygonia.** The Formian wine, to which the poet refers, O. i., 20, 11, where see note. The tradition was, that the Laestrygones once lived in Formiae. Hom. Od. 10, 82; Ovid, Met. 14, 233. —— **35. Gallicis.** Cisalpine Gaul. —— **39. Cupidine.** On the gender of *cupido*, see n. O. ii., 16, 15. Cicero says (Paradoxa, 6, 3): *Non intelligunt homines, quam magnum vectigal sit parsimonia.* —— **41. Mygdoniis.** Phrygia, so called from the Mygdones, who peopled it, from Asia. —— **41. Alyattei.** Second dec. form, like Ulixei, O. i., 6, 7, where see note. Alyattes was the father of Croesus, of Lydia

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ODE XVII.

Addressed to Aelius Lamia, the same to whom allusion is made in the 26th Ode of Book First; where see the introduction.

The poet alludes, probably in jest, to the antiquity of the family of Lamias, and invites him to spend the morrow with him in festive mirth.

1. Lamo. The son of Neptune, and king of the Laestrygones; see n. preceding ode, l. 34. The Romans were fond of tracing their lineage far back to ancient kings. Thus Virgil, Aen. 5, 117, seqq., carries back to Trojan names several Roman families; the Memmii to Mnestheus, the Sergii to Sergestus, the Cluentii to Cloanthus. And Liv. 1, 49, says of Mamilius, *ab Jlixe deaque Circa oriundus.* And Cicero, Tusc. i., 16, 38, says, in sportive allusion to Servius Tullius, *meo regnante gentili.* —— **4. Fastos.** Here the genealogical registers, *stemmata*, of the family. The so-called *Fasti Consulares* contained the names of the consuls of each year, and of other important magistrates. To these is not here the allusion, though in them appeared the name of the Lamias here addressed. Comp. O. iv., 14, 4. —— **6. Formiarum.** Formiae, on the borders of Latium and Campania. See n. preceding ode, l. 34. —— **7. Innantem Maricae litoribus.** *That washes the shores of Marica.* Marica was the name of a goddess worshipped at Minturnae, a town in Latium. Virg. Aen. 7, 47, says of Latinus, *Hunc Fauno et nympha genium Laurente Marica.* —— **9. Late tyrannus.** Language of sportive hyperbole. On the expression, comp. Virg. Aen. 1, 21, populum *late regem.* It is the *εὐρυκρείων* of Homer. —— **10. Alga.** *Fucus;* when carefully gathered, used in dyeing; but when thrown upon the shore,

useless. So Virg. Ecl. 7, 42, *projecta vilior alga.* —— **12. Aquae**; i. e. *pluviae, of a shower.* Virgil also mentions the crow, in describing the signs of a storm, in Georg. 3, 388. —— **14. Genium curabis.** The ancients meant by *Genius* one's good angel or tutelary spirit, that guided one's destinies. Here, in imitation of such phrases as *Genium placare, invocare* (as the Genius was propitiated by offerings), and of another class of expressions *curare cutem, corpus*, Horace says *Genium curare;* which, like *Genio indulgere*, came naturally to mean, to indulge one's tastes and desires in scenes of festivity and mirth. Comp. A. P. 210. —— **16. Operum**; a deviation from the usual construction, as *solvere* is ordinarily found with the abl. See Z. § 469.

ODE XVIII.

An ode to Faunus, the Greek Pan, the god of flocks, and of the fields, and the woods. The festival was celebrated twice in the year; on the Ides of February, and on the Nones of December.

3. Lenis. *Propitious;* the Greek πρᾶος. —— **4. Alumnis.** "*The nurslings of my flocks.*" Osborne. —— **7. Vetus ara.** *My old altar;* long since erected here, and now venerable for age. —— **9. Herboso—Decembres.** We must bear in mind the mild climate of Italy. —— **10. Nonae.** See the explanation of the Roman month, A. & S. § 326. —— **13. Lupus—agnos.** The presence of the god secures tranquillity; makes the lambs, though among the wolves, safe from all harm. —— **15. Pepulisse.** On the tense, see n. O. i., 1, 4.

ODE XIX.

"A party of friends assemble to arrange the preliminaries of a festive meeting, perhaps in honor of Murena. One of them, Telephus, interrupts the proceedings by antiquarian and historical inquiries; and Horace, in this ode, banters him on his ill-timed pedantry, and anon fancying himself the symposiarch, prescribes the laws of the festival, gives toasts, and calls for music and chaplets."—*From* GIRDLESTONE *and* OSBORNE.

1. Ab Inacho. That is, the interval between Inachus, the first, and Codrus, the last, of the Argive kings. —— **2. Pro patria.** Comp. O. iv., 9, 52. —— **3. Aeaci.** The Aeacidae, as Achilles, Telemon, etc. All such inquiries would be tedious and pedantic. —— **5. Chium.** The wine of Chios, *Scio*, one of the best of the Grecian wines. Others were the Thasian, Lesbian, Sicyonian, Cyprian, and, in the time of Pliny, the

wine of Clazomenium. Becker's Gallus, p. 380 (Eng. edition). —— **6. Aquam—ignibus.** Orelli and Dillenburger understand this expression of the warming of baths; but it seems more natural to refer it to the *calda* or *calida*, a warm drink, the only one among the ancients, consisting of warm water and wine, mixed with spices, a sort of *mulled wine.* Comp. Juv. Sat. 5, 63; and see Becker's Gallus, p. 381. —— **7. Domum.** That is, who will furnish a house for our feast. Some were to find one thing, some another. —— **Quota,** sc. *hora.* —— **8. Peligni.** *This Pelignian cold;* as bad as that of the Pelignian country, a proverbially cold region. The ode seems to have been written in winter. In respect to this point, as well as to the scene itself, this ode resembles the ninth of Book First. Comp. introduction to that ode. —— **9. Da lunae novae;** sc. poculum; *a cup for the new moon. Lunae* is the genitive, as always in such expressions; as O. iii., 8, 13, *cyathos amici.* In the Year of Numa, the months were lunar, and there was a new moon on the Calends of every month. Hence the ancient custom of drinking on the Calends in honor of a new moon; which from these words seems to have been observed in the time of Horace. —— **10. Noctis mediae.** Because the feast was to be protracted till that hour. —— **11. Tribus aut novem—cyathis.** The cyathus is explained in n. O. iii., 8, 13. The numbers here refer to the proportion of the wine to the water, and are easily understood from the lines that follow. Either nine cyathi of wine to three of water, which the poets will have (l. 13), or three cyathi of wine to nine of water, for moderate drinkers (l. 16). See Becker's Gallus, Exc. 3 to Sc. 9. —— **15. Tres supra;** for *supra tres, above three;* as *quos inter*, O. iii., 7, 11; and *flamma sine*, Sat. i., 5, 95. —— **16. Metuens.** See n. O. ii., 2, 7. —— **18. Berecyntiae.** *Phrygian;* see n. O. i., 18, 13. The Phrygian *tibia* was one of a grave mode. See n. O. iv., 15, 30; and the cut on p. 115 —— **28. Lentus.** *Slow—consuming;* as *lentis—ignibus*, O, i., 13, 8.

ODE XX.

The poet humorously describes a contest between Pyrrhus and some maiden for the exclusive regards of Nearchus.

1. Quanto periclo; sc. *tuo; at what peril to yourself.* —— **2. Gaetulae—leaenae.** That is: no less perilous to tear away Nearchus from his passionate mistress, than to snatch from the lioness her young. —— **3. Post paulo.** For *paulo post;* as often also with prose writers. —— **5. Obstantes catervas.** In keeping with the figure of the preceding verse, the *catervae* are the *venatores*, the huntsmen of the lioness. —— **7. Cer-**

tamen. In apposition with all that has gone before. —— **Praeda—major an illi.** *Major praeda* is difficult of explanation, as *praeda* manifestly refers to Nearchus. Dillenb. leaves the matter thus: "*quae sana explicatio possit inveniri, nescio.*" Orelli adopts the conjecture of Peerlkamp, *Cedet, major an illa*, explaining thus: "*an illa victrix futura sit;*" which is ingenious, but changes too much the construction. But it seems unnecessary to take *major praeda* so absolutely. May it not mean *the greater share of victory*, i. e. the greater share, in the regards of Nearchus? —— **11. Arbiter pugnae.** Nearchus, who may decide in favor of either of the parties. —— **Posuisse.** In illustration of the perfect here used, followed by *recreare*, Orelli quotes from Valerius Max. ii., 4, 2: *Senatus consultum factum est, ne quis in urbe—subsellia posuisse sedensve ludos spectare vellet.* —— **12. Palmam.** That is, of victory; as is manifest from *arbiter pugnae.* The expression *sub pede palmam ponere* finely expresses the haughty contempt of Nearchus; and *humerum—recreare*, his air of negligence and utter indifference. —— **15. Nireus.** A Grecian chief, famed for his beauty; Hom. Il. 2, 673; also Epod. 15, 22. —— **16. Raptus.** Ganymede, *carried off* from Ida to Olympus.

ODE XXI.

Expecting a visit from his friend Messala, and intending to set before him the oldest wine in his cellar, the poet indulges in a eulogistic description of the uses of wine.

The friend, in honor of whom the ode was written, was Marcus Valerius Messala Corvinus. Born A. U. C. 685, and therefore four years older than Horace, at his first entrance into public life, he was attached to the party of Brutus and Cassius, but went over to Antony, after the battle of Philippi. Still later, he joined the party of Octavianus, and was consul with him, A. U. C. 723.

He was no less distinguished in peace than in war, being always fond of literary pursuits, and favorably known as an orator and a poet.

1. Consule Manlio. The year A. U. C. 689, B. C. 65, when L. Manlius Torquatus was consul with L. Aurelius Cotta. This was therefore the year of the poet's birth.—In regard to the expression, comp. note, O. iii., 8, 12; and in regard to the fact, which it fixes, see Epod. 13, 6. —— **4. Pia testa.** To be joined with *nata. Pia* is used poetically: *my good jar;* like *benigna.* —— **5. Quocunque lectum nomine.** *For whatever purpose gathered. Nomen* is used in the sense of *finis, usus;* and *lectum*, properly used of the *uvae*, is here transferred to the wine made from them. The idea is: whatever the purpose you were destined to serve, when you were made. Orelli quotes Varro, R. R. i., 1, 6, in illustration of the meaning of *nomen.* See others in Freund's Lex. —— **7. Descende.** That is, from the *apotheca* or *fumarium.* See n. O. iii., 8, 11. ——

8. Promere. Depends upon *descende*. Comp. O. iii., 28, 7. —— **9. Socraticis.** Such as are found in Plato and Xenophon. Comp. A. P. 310. —— **10. Horridus.** *With too much sternness.* —— **11. Prisci Catonis.** Cato Major, called also the Censor. Cicero gives a pleasant description of his habits, in his de Senec. chaps. 14–16. Comp. Bibliotheca Sacra, for May, 1846, p. 237. —— **13. Lene tormentum.** *Gentle torture.* Comp. Epist. i., 18, 38; A. P. 435. The poet means: As real tortures, the rack, etc., compel the guilty to confession, so wine, quasi *lene tormentum*, softens by its agreeable violence, men of hard natures. —— **16. Lyaeo.** Abl. of instrument. On the word, comp. n. O. i., 7, 22. Compare with the whole passage, Ovid, A. A. 1, 237, seqq. —— **18. Cornua.** *Cornua*, by a figure of eastern origin, indicates courage and strength. Voss translates: des Muthes Hörner.—Ovid says, in the passage referred to in preceding note: tunc pauper *cornua* sumit. —— **22. Segnes—solvere.** *Slow to loosen;* that is, who never loosen; the ever-united Graces. The Graces are always so represented in ancient as well as in modern art. Comp. the Greek χάριτες συζυγίαι. Eurip. Hipp. 1147. With Venus, the Graces (whom Horace calls *decentes*, O. i., 4, 6) were to be present, to maintain the decorum of the occasion.

ODE XXII.

The poet dedicates a pine tree to Diana, and vows to the goddess a yearly sacrifice.

2. Laborantes utero; i. e. parturientes. —— **3. Ter.** See n. Epist. ii., 1, 36. —— **4. Triformis.** In heaven, Luna, on earth, Diana, and in the infernal regions, Hecate. Comp. Virg. Aen. 4, 511. —— **5. Villae.** On his Sabine farm. —— **6. Exactos annos.** Quotannis; *with every completed year.* —— **7. Obliquum.** In allusion to the way in which the teeth of the boa are set. So Ovid says, Her. 4, 104, *nec obliquo dente timendus aper.*

ODE XXIII.

The poet assures the rustic Phidyle, that the favor of the gods is gained, not by costly offerings, but by piety, and a blameless life.

1. Supinas. *Up-turned;* i. e. the palms upward; in distinction from *pronas*. This was usual with the ancients, in supplication. Comp. Virg. Aen. 3, 176; 4, 205; Liv. 26, 9. —— **2. Nascente Luna.** On the Calends.

See n. O. iii., 19, 9. —— **8. Grave tempus;** the autumn, on account of the prevailing south winds. See O. ii., 14, 15. The adjective is also thus used in Sat. ii., 6, 18; and Livy, 3, 6. —— **10. Devota;** i. e. destined for sacrifice. Comp. O. iv., 2, 55, *vitulus—qui—juvencscit in mea vota.* Comp. Virg. Georg. 3, 157, seqq. —— **16. Deos.** The little images of the household gods, in the atrium of the house. —— **17—20. Immunis—mica.** *Immunis* means free from guilt, *innocent.* *Sumptuosa* is in the abl. For the force of the perfects *tetigit, mallivit,* see n. O. i., 28, 20. Orelli gives the construction thus: Immunis manus si tetigit aram, mollivit aversos Penates farre pio et saliente mica, non blandior (futura) sumptuosa hostia.

ODE XXIV.

As in the Fourteenth Ode of Book Second, so here also, the poet inveighs against the luxury and corruption of his countrymen, and draws in contrast a picture of the manners of ruder, but simpler and more virtuous nations. In allusion, doubtless, to the plans and efforts of Augustus, he declares, that he who would do aught for the real and permanent good of the country, must bring about a total reformation of manners, and the restoration of a purer and better discipline.

1. Intactis. By the Romans. Comp. O. i., 29, 1. —— **3. Caementis.** See n. O. iii., 1, 35, in connection with n. O. ii., 18, 21. —— **6. Summis verticibus.** To be understood of the tops of houses, as is manifest from the preceding *caementis;* for, by the *caementa,* the *moles* were formed, on which were erected villas and other buildings. Some understand *sum. verticibus* to refer to the heads of men, the owners of such villas; but this view is not to be accepted. The image of dread Necessity fastening adamantine spikes into the tops of lofty buildings is sufficiently bold, but to represent Necessity driving such spikes into a human head is scarcely less than ludicrous, certainly quite unworthy of Horace. In illustration of *Necessitas* and of *clavos,* see O. i., 35, 18. —— **9. Campestres;** i. e. "in campis (the *Steppes* of Tartary) viventes;" like *νομάδες, nomadic;* in allusion to the wandering, Arab-like life of the Scythians. They are called *profugi* in O. i., 35, 9; and iv., 14, 42. Described by Homer, and many succeeding writers, as a people of simple manners, and upright life. Hom. Il. 13, 9; Strabo vii., p. 464; Dio Chrys. Ov. 69, p. 369, R. —— **10. Plaustra—domos.** So Aeschylus, Prom. 709: *νάνουσ' ἐπ' ευκύκλοις ὄχοις.* And Silius, 3, 291: *Scythis migrare per arva, Mos atque errantes, circumvectare Penates.* —— **10. Rite.** *According to their custom;* as in Virg. Aen. 9, 352. —— **11. Getae.** A Thracian people, who lived on the Danube, and the borders of the Euxine. —— **12. Immetata.** Virg. Georg. 1, 126, mentions it as one of the features of the

primeval times, the golden age, that the land was not divided and marked out by boundaries. So also Ovid, Met. 1, 135. —— **12. Fruges et Cererem.** By Hendiadys for *fruges Cereris.* —— **14. Longior annus.** This feature of primitive life, Horace seems to have borrowed from Caesar's account of the Suevi, B. G. 4, 1: *Centum pagos habere dicuntur, e quibus quotannis singula millia armatorum bellandi causa educunt. Reliqui, qui domi manserint, se atque illos alunt. Hi rursus anno post in armis sunt; illi domi remanent.—Sed privati ac separati agri apud eos nihil est, neque longius anno remanere uno in loco incolendi causa licet.*— Comp. Tac. Germ. 26. —— **16. Aequali—sorte**; must be joined with *vicarius. Vicarius* is he who succeeds, and he succeeds under just the same conditions. —— **18. Temperat**; like *parcit; spares*, i. e. is kindly to. So Cic. in Verrem, 2, 2, *non solum sociis—consuluit, verum etiam—hostibus temperavit.* —— **21. Dos est—virtus.** As Horace says, O. iv. 4, 29, *fortes creantur fortibus et bonis.* Plautus has also an illustrative passage, which is quoted by Orelli and Dillenb.: it is in Amphit. ii., 2, 207: *Non ego illam dotem mi esse duco, quae dos dicitur; sed pudicitiam et pudorem et sedatam cupidinem, Deûm metum, parentum amorem, et cognatûm concordiam.*—The form *parentium* occurs very seldom, though similar ones are found, even in prose, e. g. *civitatium.* —— **24. Et peccare.** With this line, *illic* (l. 17) must be repeated. *Peccare* refers to violation of *castitas. Aut=alioquin, else, if otherwise. To commit* (that offence) *is* (deemed) *the utmost wickedness, or else* (that is, if the offence is committed), *the penalty is death.* —— **26. Civicam.** See n. O. ii., 1, 1. —— **27. Pater urbium.** The poet probably alludes to Augustus. Comp introd. to Ode 6th of this Book. The words, however, are not a title of Augustus, nor to be confounded with *pater patriae.* See n. O. i., 2, 50. —— **35.** As illustrative of the same sentiment, comp. the words of Tacitus, Germ. 19: *Bonae leges minus valent quam boni mores.* —— **42. Magnum.** Repeat the *si* from l. 36. *Opprobrium* is in apposition with *pauperies.* —— **46. Turba faventium.** Such donations were solemnly deposited in the temple of Jupiter Capitolinus, amidst the applauding shouts of the people. *Favere* is often used in the sense of *applaud.* So Livy, 1, 25, *clamore, qualis—faventium solet.* —— **57. Graeco.** Used in contempt; as the Roman sports were more manly and healthful. So Juvenal, with yet more reason, satirizes the adoption of Grecian manners, in Sat. 3, 67:

> "Rusticus ille tuus sumit trechedipna. Quirine,
> Et ceromatico fert niceteria collo."

—— **57. Legibus.** There was such a law in Cicero's time. He speaks of persons condemned by it, in Oratt. Philippicae, 2, 23. Comp. Ovid, Trist. 2, 470. —— **60. Consortem socium.** *Partner in business.* —— **62. Properet.** Used transitively, like *deproperare*, O. ii., 7, 24, where see

note. —— **64. Curtae.** *Small;* that is, in the opinion of the unsatisfied possessor. Comp. O. iii., 16. 28, *inter opes inops;* and Epist. i. 2, 56.

ODE XXV.

A dithyrambic ode, in which the rapt poet sings anew, and in yet loftier strains, the praises of Augustus.

2. Nemora. Like *specus*, depends upon *in*. See Z. § 778. Comp. the similar language, at the beginning of O. ii. 19. —— **4. Antris.** Abl. case; the preposition omitted, as often in poetry. It means *grottoes*, and is a finer, more poetic word than *specus*. —— **Audiar.** Future tense; and also *dicam*, l. 7. —— **5. Meditans—inserere.** The infinitive, as frequently in poetic use, for *ad inserendum*. —— **6. Consilio.** Comp. O. iii., 3, 17, *consiliantibus divis*. —— **9. Exsomnis.** *Ever-wakeful*, literally, sleepless. Like *exsanguis*, *exlex*, and similar words, where *ex* has the same force. In this and the following lines, the poet in his rapture, compares himself to a Bacchanal, and contemplates, with like amazement, the strange regions into which he is borne. —— **10. Hebrum.** A river in Thrace, where also the mountain Rhodope. —— **11. Barbaro.** Of the Thracians, who, like the Phrygians, are always so designated by the Greek poets. The allusion is to the wild orgies of the Bacchantes. —— **12. Ut.** Join with *non secus*. *Non secus—ut, not otherwise—than, just—as.* —— **19. Lenaee.** From ληνὸς, *god of the wine-press. Lenaean.* —— **20. Cingentem**, sc. sibi. Comp. O. iv., 8, 33.

ODE XXVI.

Scorned by the haughty Chloe, the poet, like a discharged soldier, will abandon the arms of love, but begs of Venus, as a last request, that his slighted love may not go unavenged.

2. Militavi. A frequent poetic figure. Comp. O. iv., 1, 16; Ovid, Am. i., 9, 1. —— **4. Hic paries—latus.** The poet represents himself in the temple of Venus, where he will hang up his lyre, and the *arma*, mentioned in lines 6, 7; and this he will do on the wall, to the left of the statue of the goddess, therefore on the right-hand wall of the temple. —— **6. Custodit.** Like *Latus tegere* in Sat. ii., 5, 18; but more elegant. —— **7. Funalia;** *torches*, made of ropes, covered with pitch; *vectes*, *crowbars*; *arcus*, *bows*, added in jest, perhaps to use with the *janitores*, *in terrorem*; all these instruments carried about by night-revellers, with

which to accomplish their purposes. —— **9. Cyprum.** Comp. O. i., 3, 1; i., 30, 2. —— **10. Memphin.** In this Egyptian city was a celebrated temple of Venus. On *Sithonia*, comp. n. O. i., 18, 9.

ODE XXVII.

The poet seeks to dissuade Galatea from braving the perils of a voyage in the season of autumn. Deprecating all evil omens (1–12), he urges a consideration of the autumnal storms, which she must needs encounter (13–24), and sets forth, in tones of warning, the story of Europa (25–76).

In verses 1–7, the poet speaks of ill omens, which the wicked, not Galatea, may fear; and (9–12) asks for her only favorable auguries.

3. Rava. *Grayish;* the color, according to Festus, between *flavus* and *caesius.* —— **Lanuvino.** Lanuvium, a town on the *right* of the Appia via, the road on which Galatea was to set out on her journey. See n. on l. 12. —— **10. Divina;** *prophetic*, as in A. P. 218. —— **11. Oscinem corvum.** Birds furnished auguries in two ways; by their singing, and by their flight; hence called *oscines*, and *alites* or *praepetes.* —— **12. Sollis ab ortu.** On the east; that is, from the left of the augur; as the Romans, in taking the auspices, faced the south, and therefore had the east on their left, and the west on their right; whence, with them, the lucky omens came from the left, since only from the eastern quarter of the heavens, as it was believed, could such omens come. The Greek augur faced the north, and therefore found his favorable auguries on his right. See Dict. Antiqq. —— **13. Sis licet.** See n. O. i., 28, 35. —— **15. Laevus.** Here, contrary to ordinary Roman usage, the *corvus* and the *picus* gave lucky omens on the right. Dillenb. adds Ovid, Ibis, 128, *a laeva moesta volavit avis.* —— **18. Pronus;** ad occasum vergens, *setting;* like *devexus*, O. i., 28, 21. —— **19. Novi.** *I know by my own experience;* referring, perhaps, to his voyage from Greece to Italy. —— **Albus.** See n. O. i., 7, 15. Its very clearness might however *mislead* the sailor or voyager. Comp. n. O. i., 3, 4. —— **21. Hostium.** A similar imprecation in Virg. Georg. 3, 513. Comp. O. i., 21, 13, seqq. —— **28. Palluit audax.** *Palluit* with acc. like *silere*, O. i., 12, 21. *Audax* is elegantly put in contrast with *credidit latus.* The story was, that Europa was carried off by Jupiter under the form of a white bull, across the sea from Phoenicia to the island of Crete. At first, charmed by the beauty of the creature, she boldly ventured to mount him, but soon was terrified by the monsters and perils of the deep. Translate: *And yet, bold* as she was, she soon *grew pale at.* —— **34—36. Pater—furore.** *Father, alas for the name of daughter, which I have abandoned, and for my filial affection, overcome by mad folly!* The poet beautifully repre-

sents Europa mute with terror, so long as she was on the sea; but as soon as she reaches the shore, she bitterly laments her rash folly in abandoning the name and affection of a daughter. —— **41. Porta—eburna.** Homer's *ivory gate* in Hades, through which came all false dreams. The true dreams came through a gate of horn. Od. 19, 562. —— **47. Amati.** See above, n. on l. 28. —— **51. Si quis—audis.** Virgil, Aen. 4, 625, uses similarly the pronoun *aliquis* with a verb in the second person. —— **59. Pendulum—collum.** Join *pendulum* with *ab orno*. *Laedere* is used in its primary signification, dash against, *break*. —— **66. Aderat—Venus.** "A correct taste will not be gratified by the counsel ascribed to her father, by the merriment of Venus on the occasion, or by the poor topic of consolation suggested to a mind tortured by shame and compunction." Girdlestone and Osborne. —— **70. Irarum.** On the genitive, see A. & S. § 220, 1. —— **75. Sectus orbis;** the same as *sectio* or *dimidia orbis*, in allusion to the then known divisions of the globe, Europe and Asia.

ODE XXVIII.

An invitation to Lyde, to celebrate with the poet the festival of the Neptunalia.

1. Potius. That is, than pass the day with thee. —— **Die Neptuni.** *Die*, the abl. of time. The festival of Neptune was observed on the 23d of July. —— **2. Reconditum.** Hidden, stored away, *old*. Comp. n. on *interiore nota*, O. ii., 3, 8. —— **3. Strenua.** Adverbial; like *sapiens*, O. i., 7, 17, on which see note. —— **Caecubum.** See n. O. i., 20, 9. —— **5. Meridiem;** i. e. solem *meridie inclinare*, or se *inclinare;* as Liv. 9, 32, *Sol meridie se inclinavit;* Juv. Sat. 3, 316, *Sol inclinat*. —— **7. Horreo,** or *Apotheca*. See notes, O. iii. 8, 11; 21, 7. —— **8. Bibuli.** M. Calpurnius Bibulus was consul with Julius Caesar, B. C. 59. —— **9. Invicem.** *Alternately;* an amoebaean strain; I, Neptune and the Nereides; you, Latona and Diana; and both together, Venus and Nox. —— **10. Nereidum.** The fifty ocean-nymphs, daughters of Nereus. —— **13. Summo.** *In our last strain, her who. Summus* in sense of *extremus*, as in Epist. i., 1, 1; Juv. Sat. 1, 5. On *Cnidon*, comp. O. i., 30, 1. —— **16. Dicetur.** Agrees with *Nox;* as the punctuation, which is Bentley's, indicates.

ODE XXIX.

This charming ode the poet, from his Sabine farm, writes to Maecenas, begging him to hasten away from the noise and smoke of the city, and forget for a while the cares of state, amid the simple pleasures of rural life. He bids him remember that we must live wisely and well in the present, as the future is all uncertain, and is hidden from mortal view. He who is content with what is given him, and who carries within him a brave and fearless conscience,—that man is independent of all the changes of fortune.

1. Tyrrhena. See, n. O. i., 1, 1. —— **2. Verso.** *Broached;* literally, turned on one side, to let out the wine. —— **3. Flore—rosarum;** for chaplets; so often referred to, in connection with festive occasions. *Cum* translate *together with.* —— **4. Balanus.** An eastern nut, which yielded a celebrated oil. The best came from Arabia. —— **5. Jamdudum—est.** *Has been for some time at my house.* See Arn. Pr. Intr. Pt. i., 413. —— **6. Nec semper—contempleris.** With Dillenb. I give the preference to this reading, which is sustained by good MS. authority. The other reading, *ne—contempleris*, though a good MS. reading, and yielding, in general, the same sense as *nec—contempleris*, is yet inferior on account of the abruptness of the transition, which it requires, in passing from the preceding line; whereas *nec=et non* joins directly the two clauses, *contempleris* having an imperative force; *snatch thyself from delay, and be not ever gazing upon—.* The poet imagines Maecenas in his lofty palace on the Esquiline, surveying with wistful gaze the charming prospect before him,—those delightful hills that skirt the plain on the east, and those attractive spots, Tibur, Aesula, and Tusculum; longing for the quiet delights of rural life, and yet fastened to the city by public cares. The conjectural reading, *ut semper udum*, besides being jejune and prosaic, is quite gratuitous, being founded in a wrong apprehension of the word *contemplari;* as if it could apply only to objects quite near at hand. The mere mention (made by Orelli and Dillenbürger) of such Latin expressions as *contemplari astra, stellas, coelum*, is sufficient to do away with such a view of this verb. Tusculum was about twelve, and Tibur sixteen miles from Rome, and always visible in clear weather from the high parts of the city. —— **6. Tibur.** See O. i., 7, 12. Aesula was between Tibur and Praeneste. —— **8.** Telegonus, the son of Ulysses, who built Tusculum; he had unwittingly killed his father. —— **9. Fastidiosam—copiam.** "Cloying store." Dryden. —— **10. Molem;** the palace of Maecenas on the Esquiline, which was very high, and built in a pyramidical, *tower-like* form; hence sometimes called *turris.* Horace refers to this palace in Epod 9, 3, *sub alta—domo.* Maecenas had another fine residence at Tibur, called by Suetonius (Nero. 38), *turris Maecenatiana.* —— **13. Vices;** *change;* i. e. to the simplicity of a poor

man's home, which might well be an agreeable one. The poet urges it as an inducement to hasten away from Rome. Compare the words of Bishop Hall: "It is no ill counsel and not a little conducing to a contented want, that great persons should sometimes step aside into the homely cottages of the poor; and see their mean stuffs, coarse fare, hard lodgings, worthless utensils; and compare it with their own delicate superfluities." In "Remedy of Discontentment." —— **15. Aulaeis;** from *aula;* the tapestried *hangings* of a *hall,* from the ceilings and along the sides; *ostro,* the *purple* coverings of the couches, and other articles of furniture. —— **16. Explicuere.** *Are wont to smooth;* another instance of the aoristic perfect. See note, O. i., 28, 20. —— **17. Pater.** Cepheus, whose name was given to a star in the constellation of the Little Bear. It rose on the 9th of July. The poet means, that the heat of dog-days is at hand, another inducement to leave the city. —— **18. Procyon.** Προκύων, *Ante-Canis,* the name of a star in Orion, which arose on the 15th of July, eleven days before Sirius, or the Canicula, the Dog-star. —— **19. Leonis.** The sun enters Leo on the 20th of July. —— **22. Horridi.** Sylvanus, a name for the rural god, like Pan, Faunus, etc. The poet calls him *horridus, rough,* investing him with a form and character like those of the forests and thickets over which he presided. —— **25. Tu—Urbi.** Maecenas enjoyed the unlimited confidence of Octavianus, both before and after the latter had attained supreme power; at several times, in the absence of Octavianus from Rome, Maecenas was intrusted with the administration of Rome and of all Italy. It is to such a political position as this, that the poet here refers, not to his being *praefectus urbi,* which was a regular municipal office, instituted after the establishment of the empire, at the suggestion of Maecenas.—The passages, which establish this view, are Tacitus, Ann. vi., 11; Suetonius, Aug. 37; Dio Cassius, L. ii., 21.—*Urbi* depends upon *sollicitus.* —— **27. Regnata Cyro Bactra.** Bactra, formerly part of the Persian empire, was, in the time of Augustus, subject in part to the Parthians; hence here used for the Parthian empire. Compare n. O. i., 2, 22; on *regnata,* see n. O. ii., 6, 11. —— **Tanais;** the river, for the Scythians, who lived near it. —— **31. Ultra fas.** *Fas* means here what is in accordance with the law of reason. *Beyond what is reasonable.* —— **32. Quod adest.** What is at hand, that is, *praesentia,* the *present.* —— **34. Medio alveo.** *In the middle of its bed,* i. e. without overflowing either bank. In this image of the uncertain future, borrowed from the changeful course of a river, the poet has in mind the Tiber, now flowing on quietly to the Tuscan sea, now swollen to overflowing by the waters of the Ario, the Nar, and other tributary streams. —— **36. Adesos.** Comp. n. on *mordet,* O. i., 31, 8. —— **42. In diem;** *quotidie, singulis diebus; every day.* But *in dies* is more common. —— **43. Vixi.** The context shows that the poet means, that one should cheerfully enjoy the present, with-

out an excessive solicitude in regard to the future. *I have lived;* that is, I have fully enjoyed what has been already given me, without being anxious about the future. "To-morrow do thy worst, for I have lived to-day."—Dryden. The fine exclamation of Titus, *perdidi diem*, arose from his regret, that he had let a day pass without doing a single act of benevolence. He who lives as a Christian ought, may invest the word *Vixi* with a yet deeper significance. —— **44. Polum**; for *coelum;* the *heavens.* —— **48. Quod—vexit.** *Vexit* means here *avexit*, as plainly shown by *fugiens; what the flying hour has once for all borne away;* that is, the past. —— **54. Resigno.** *I give back.* "*Resignare* antiqui dicebant pro *rescribere.*" Festus. *Rescribere* was the business word for *pay back*, pay one's debts. —— **55. Virtute me involvo.** *I wrap myself in my own integrity;* as in a mantle; expressing a lofty consciousness of one's own integrity, which lifts one above the changes of fortune. —— **56. Sine dote.** The poet borrows the image from an honest but poor maiden, who brings no dowry to her husband.—The celebrated William Pitt made a very happy use of these verses, in his speech in the House of Commons, in 1782, on resigning his office of Chancellor of the Exchequer. The following is a part of the close of the speech: "It is impossible to deprive me of those feelings, which must always result from the sincerity of my best endeavors to fulfil with integrity every official engagement.—And with this consolation, the loss of power, Sir, and the loss of fortune, though I affect not to despise, I hope I shall soon be able to forget,

> Laudo manentem: si celeres quatit
> Pennas, resigno quae dedit ——
> —————————— probamque
> Pauperiem sine dote quaero."

His biographer remarks, that the omission of *et mea*, etc., was generally considered as marking equally the modesty and good taste of Mr. Pitt. —Tomline's Life of Pitt, vol. i., p. 82. —**55. Non est meum.** *It is not mine;* i. e. it is contrary to my nature and habits. —— **59. Votis pacisci;** *to bargain with vows;* promise to offer costly sacrifices or gifts, on the condition (*ne*) that the merchandise be not lost. —— **64. Geminus.** Castor and Pollux, Gemini, the guardian star of sailors. See O. i., 3, 2; 12, 25.

ODE XXX.

The poet confidently predicts his enduring fame as the first and greatest of the lyric bards of Rome.

The sentiment which pervades the ode has been similarly expressed by other Latin poets; in some instances evidently in imitation of Horace.

In Ovid, in particular, there are several parallel passages. Most striking are the concluding lines of the Metamorphoses:

> Jamque *opus exegi*, quod nec Jovis ira, nec ignes,
> Nec *poterit* ferrum, nec *edax abolere vetustas*.—
> *Parte* tamen *meliore mei super alta perennis*
> *Astra ferar nomenque erit indelebile nostrum;*
> *Quaque patet domitis Romana potentia terris,*
> *Ore legar populi, perque omnia saecula fama,*
> Si quid habent veri vatum praesagia, *vivam.*
>
> Metam. xv., 871, seqq.

Also in Amor, xii., 15, 7:

> Mantua Virgilio gaudet, Verona Catullo:
> Pelignae *dicar gloria gentis ego.*

See also Amor, iii., 15, 19; and De Arte Am. iii., 339.—So Propertius, iii., 5, 56:

> Carmina erunt formae tot *monumenta* tuae;—
> Aut illis *flamma* aut *imber* subducet honores
> *Annorum* aut ictu pondera victa ruent.

And Martial, x., 2, 8, and 12:

> —Et *meliore tui parte superstes eris.*—
> *Solaque non norunt haec monumenta mori.*

Comp. also Virg. Georg. iii., 8; and Ennius, quoted above, in notes on O. ii., 20.

1. Aere. Brazen statues and inscriptions. —— **2. Altius.** The largest of the Egyptian pyramids were above 400 feet in height. **3. Impotens.** *Furious;=Sui non potens, vehementer furens.* —— **6. Non omnis.** *Not all.* The poet associates himself with his undying works. They are a part of himself, and he shares their immortality. —— **7. Libitinam.** The goddess of funerals; here by metonymy, for *death.* In her temple at Rome was kept a register of deaths, where was paid a small sum for the registration of the names. Here was sold every thing necessary for a funeral, and near by dwelt the undertakers (Libitinarii).—See Dict. Antiqq., Funus; and comp. Sat. ii., 6, 19; Epist. ii., 1, 49. —— **8. Dum Capitolium.** *So long as the pontiff shall ascend the Capitol*, i. e. *in sempiternum*, for ever; since, with the Roman, the Vestal worship and all the rites of the national faith were to share the eternal destinies of the City. The Roman believed that the duration of his City and its proud Capitol was bounded only by the duration of time itself. His creed on this head is well expressed by what Byron says of the Coliseum:

> "While stands the Coliseum, Rome shall stand!
> When falls the Coliseum, Rome shall fall;
> And when Rome falls—the world."—Childe Harold, c. iv.

With which compare Gibbon's *Decline*, ch. 71, n. 52. And the issue has more than answered to the proud prophecy of the poet. Long since has that monthly procession ceased to ascend the Capitol, long since the Vestal flame gone out upon the altar; the Temple itself has crumbled to dust, and ancient Rome is in ruins; but, in the immortal verse of Horace, yet live and will live for ever the solemn Vestal worship, and all the glories of the great City.—Comp. O. iii., 5, 11; and Virg. Aen. 9, 448; Ovid, Trist. iii., 7, 51. —— **10. Dicar,** etc. *Dicar* must be joined with *princeps—modos*, and not directly with *qua violens*, etc. Orelli adopts the order of Acron, which is as follows: *Dicar princeps Aeolium carmen ad Italos modos deduxisse* (*ibi natus*), *ubi Aufidus obstrepit, et qua —populorum, ex humili potens. I shall be celebrated as the poet, who was the first to bring down*, etc. —— **Aufidus.** Venusium, the poet's birthplace, was on the Aufidus. Comp. O. iv., 9, 2. —— **11. Daunus.** The name of a legendary king of Apulia, whence the country was called Daunia. Compare O. i., 22, 14. *Pauper aquae* alludes to the summer droughts in Apulia. —— **12. Regnavit populorum.** A Greek construction, ἦρξε λαῶν. See A. & S. § 220, 2. —— **Ex humili potens.** Horace often refers to his humble origin. Comp. O. ii., 20, 5; Sat. i., 6, 45, 46; Epist. i., 20, 20. —— **13. Princeps.** Horace claims the merit of first using in Latin the lyric *measures* (*modos*) of the Greek poets, referring in *Acolium*, to Alcaeus and Sappho.

BOOK IV.

ODE I.

It appears from the Life of Horace by Suetonius, that this Book was published at the request of Augustus. It contains some noble odes, in honor of the deeds of Augustus and some of the members of his family; and besides these, there are are some effusions of an amatory character. To the last belongs the present ode, which was written about the year 14 B. C., when the poet was fifty years of age.

Horace complains in playful strain, that in advancing age he is vexed with new desires by the cruel goddess of love; and, deprecating her sway, bids her turn to a more youthful and a more worthy subject. The theme is similar to that in Ode 19 of Book First, of which compare the introduction.

4. Cinarae. Comp. O. iv., 13, 22; Epist. i., 7, 28; i., 14, 33. —— **6. Decem lustra;** fifty years; *one about fifty years old.* Comp. n. O. ii., 4, 24. The language, *flectere, mollibus, durum,* is borrowed from the management of horses. —— **9. Tempestivius.** *More fitly. Domum,* the acc. of place, on account of *ales oloribus,* as well as *comissabere.* —— **10. Paulli.** Probably the son of Paullus Fabius Maximus, now about twenty years old; to whom Ovid addressed some of his Epistles. —— **Purpureis.** Poetic for bright, glittering. See n. O. iii., 3, 12; comp. Virg. Aen. 1, 590, *lumenque juventae purpureum.* —— **12. Jecur.** With the ancients, the seat of love, and of all the passions. Dillenburger makes *torrere* dependent upon both *quaeris* and *idoneum;* "si quaeris torrere jecur, quod idoneum sit ad torrendum." —— **14. Reis.** Compare the address to Pollio, O. ii., 1, 13. —— **16. Militiae.** Comp. O. iii., 26, 2. —— **18. Muneribus;**=quam munera, as it depends upon the comparative *potentior.* Paullus is superior to his rich and liberal rival. —— **19. Lacus.** Besides *the* Lacus Albanus, there were three other and smaller ones near by. Hence the plural. Paullus probably had a villa in the neighborhood. —— **20. Citrea.** The African *citrus,* a kind of cypress. See Dict. Antiqq. under Mensa, and Becker's Gallus, p. 22. —— **22. Berecyntiae.** See n. O. iii., 19, 20. *Tibiae,* dative, depends upon *mixtis,* as in Epod. 9, 5. *Miscere* occurs usually with the abl.; but also with the dative, sometimes even in prose. See A. & S. § 224, R. 3. The poet promises here an accompaniment, uniting the lyre, the tibia, and the fistula. *Carminibus* means *modis, strains.* Comp. O. iv., 15, 30. —— **24. Fistula.** The Greek syrinx, invented by Pan. It was made of seven pipes, joined with wax.—See Dict. Antiqq., Syrinx. —— **28. Sall-**

um. See n. O. i., 36, 12. —— **39. Gramina Martii.** See n. O. i., 8, 4; and comp. O. iii., 12, 7.

ODE II.

This ode was occasioned by the victories won by Augustus, B. C. 15, over the Germa tribes, and especially the Sygambri, on the right bank of the Rhine. In anticipation of his expected return, Horace was probably requested by Iulus to sing in a Pindaric ode these new triumphs of the emperor. As in the Sixth Ode of the First Book, so here too. the poet pleads the humble character of his own Muse, and defers to Antonius himself the lofty task. The task however he nobly executes, in the very act of declining it, and in the ode which he writes, confers a new "honor" upon Augustus, "better than a hundred statues;"

—— centum potiore signis
Munere donat.

Iulus Antonius was the son of Mark Antony and Fulvia; he married the daughter of Octavia.

The ode was probably written in the beginning of the year 14 B. C

3. Vitreo ponto. *To the glassy deep.* Osborne compares Milton, in Comus:

"Glassy, cool, translucent wave."

Comp. O. iii., 13, 1; Virg. Aen. 7, 759, *vitrea—unda.* —— **Daturus nomina.** Icarus, whose fall gave a name to the Icarian sea. The poet, who would rival Pindar, is destined to like failure and disgrace. —— **5. Amnis.** A common figure, like the metaphors *flumen orationis, flumen ingenii, torrens oratio,* and others. Cicero, Orat. 12, 39, comparing Herodotus and Thucydides, says: Alter—quasi *sedatus amnis* fluit; alter *incitatior* fertur. —— **6. Notas;** *consuetas, accustomed.* —— **7. Immensus;** *unconfined,* transcending the ordinary limits of poetic license. *Os* with *rotundum, magnum,* is often used of language. Here in connection with *amnis,* it seems, as Orelli remarks, to point, in the comparison, to the *mouth of the river,* where its deepest waters pour into the sea. Quintilian mentions Pindar's *beatissimam rerum verborumque copiam.* "*Pindar foams, and rolls on, unconfined, with his mighty depth of expression.*" Osborne. Garve gives well *profundo ore* by mit tiefem Wortstrom. —— **9. Donandus.** *Worthy of being presented.* In the following lines, 11-24, the poet mentions or indicates four principal species of lyric verse, in all of which Pindar was pre-eminent. —— **10. Dithyrambos.** The Dithyrambus was a song in honor of Bacchus, of a bold and free character, in respect both to its language and measure. Of this kind of verse, written by Pindar, there is extant but a single fragment. —— **Nova—**

verba. Particularly compound words, of many syllables, in forming which Pindar indulged the utmost license. —— **12. Lege solutis.** So described, because in the dithyramb, the poet was not confined to any particular, regularly recurring measures, but wrote at will in every variety. In the word *fertur* Horace still keeps up the comparison of a river. —— **13. Deos—canit.** The second kind of lyrics; Paeans, in honor of gods, demi-gods, and heroes, such as Theseus and Pirithous, who conquered the Centaurs, and Bellerophon, who killed the fire-breathing Chimaera. —— **17. Sive quos.** The third kind, Epinicia, ἐπινίκια, in honor of the victors at the public games, especially the Olympic.—*Elea.* See note, O. i., 1, 3; also on *caelestes* comp. in same ode, line 6. —— **19. Signis.** The statues, erected to the honor of victors, at Olympia. —— **21. Flebili.** Alluding to the fourth class of lyric poems, Θρῆνοι, Threni, the dirges. —— **23. Mores aureos.** Translate literally; *golden morals.* —— **25. Dircaeum—cycnum.** *Dircaeum*, from the fountain of Dirce, near Thebes, the native city of Pindar. On *cycnum* compare the introduction to 20th Ode of Book Second. —— **Multa**; i. e. *magna, vehemens; a strong breeze.* —— **27. Apis.** In this image of the swan and of the bee, Horace seems to ascribe genius to Pindar, and only talent to himself; he compares the sublime poetry flowing out, as it were, spontaneously from the one, with the verses wrought out by the other only with laborious effort. —— **Matinae.** Mons Matinus, in Apulia, famous for its excellent honey. —— **32. Fingo.** The regular expression used for the labors of the bee; *fingere mel, flavos*, like the Greek πλάττειν. All these expressions illustrate the *curiosa felicitas* of Horace; *carpentis, laborem plurimum, operosa carmina fingo.* —— **33. Majore—plectro.** *Plectrum*, the staff, or quill, with which the lyre was struck; here metaphorical; *of higher strain.* Iulus Antonius is said to have written an epic in twelve books, descriptive of the fortunes of Diomed. —— **34. Quandoque.** For *quandocunque, whenever;* comp. preceding ode, l. 17. —— **35. Per sacrum clivum.** The Sacer Clivus was the Clivus of the Sacra Via, the steep Clivus, leading from the top of the Velian ridge which joins on to the Palatine (and on which now stands the Arch of Titus), down to the southeastern angle of the Forum. The ancient pavement of this part of the Sacred Way is still visible. Along this Clivus passed the triumphal processions on their way to the capitol. The *Sacer Clivus* is sometimes confounded with the Clivus Capitolinus, which was the ascent leading from the other extremity of the Sacred Way up the Capitoline hill. To the Sacer Clivus Horace also alludes in Epod. 7, 7:

—Ut *descenderet*
Sacra catenatus *via*—

and Martial, 1, 70:

Inde *sacro* veneranda petes Palatia *clivo*.—

See Becker's Rom. Antiqq. i., p. 238; and Classical Museum, vol. 5, p. 235. —— **36. Sygambros.** A fierce German tribe, who lived between the Rhine and the southern bank of the Luppia, the modern *Lippe.* —— **39. In aurum—priscum;** i. e. aureum seculum priscum, *the golden age of old.* —— **43. Reditu.** Comp. introd. to the ode. Though expected, Augustus did not return till the year B. C. 13, two years later, being detained by wars in Gaul and Spain. —— **44. Litibus orbum.** On days either of public mourning or of public rejoicing, there was proclaimed what was called a *justitium*, a suspension of all court-business (*justitium indicebatur*). —— **49. Teque,—procedis.** So read the most and the oldest MSS. A single MS. has *procedit*, a reading which Orelli adopts. The direct address is to Triumphus personified, and *Io Triumphe* was the shout in which all the citizens joined, as the procession passed on. So in Epod. 9, 21:

> "Io triumphe, tu moraris aureos
> Currus," etc.

—— **53. Te.** The address now returns to Antonius. —— **54. Solvet;** i. e. from my vows; of which is direct mention, l. 55, *in mea vota*, for the *fulfilment of my vows.* —— **57. Fronte.** The horns of the calf are poetically compared with the crescent of the moon, when three days old. —— **59. Niveus videri.** Like the Greek: Λευκὸς ἰδέσθαι. The calf was of a dun color, except in a single spot, perhaps on the forehead, which was white.—On *duxit*, see note, O. i., 28, 20.

ODE III

As in the 30th Ode of Book Second, the poet here also addresses Melpomene, as his patroness, his cherished Muse. The man, he says, on whom at his birth she looks with *friendly eye*, wins renown; not indeed in Grecian games (2–5), nor in Roman arms (6–9), but in lyric song (10–12). Himself has Rome, the queen of cities, *deigned to rank* among her poets; the Roman public awards him the title of *master of the Roman lyre.* All this belongs to Melpomene—the inspiration, the honor, all is hers (13–24).

Dillenburger mentions with approval the opinion of Weber, that Horace wrote this ode to express his joy at the praises which he gained from the emperor and the people, by his Secular Hymn.

3. Isthmius. The Isthmian Games, one of the four Grecian national festivals; so called from the Isthmus of Corinth, where they were celebrated every third year, in honor of Poseidon or Neptune. See Dict. Antiqq., under the word. —— **5. Curru Achaico.** Probably refers to the Olympian chariot-races, as O. i., 1, 3. *Achaico* for *Graeco.* —— **8. Quod—contuderit.** *For having crushed.* The subjunctive with *quod*, because

the action is something only conceived of. See Z. § 629. —— **11. Spissae—comae.** *Thick foliage*, as O. i., 21, 5, where see note. —— **17. Testudinis.** See note, O. i., 10, 6. *Aureae* is poetic, as in preceding ode, l. 23. —— **18. Pieri.** This use of the sing. number, rather than Pierides, is rare. Ovid has, Fasti, 4, 222, *Pieris orsa loqui.* Orelli. —— **24. Quod spiro.** *Quod* is not the acc. of the relative, but a particle. *That I am moved with poetic inspiration.*

ODE IV.

This ode and the Fourteenth of this Book celebrate the victories of Drusus and Tiberius, the sons of Tiberius Claudius Nero and Livia, and the step-sons of Augustus, over the Rhaeti and the Vindelici. The present ode, though chiefly devoted to the praises of Drusus, yet in the expression *Nerones*, l. 28, and in the allusion to the *Vindelici*, l. 18, also does honor to Tiberius; while the fourteenth, in a similar manner, is chiefly in honor of Tiberius, but does not omit the name of Drusus.

The Rhaeti were defeated by Drusus B. C. 15, and soon after, the Vindelici by the two brothers together.

After describing the valor of Drusus (1–24), the poet gracefully extols the careful education of the two brothers by Augustus (25–36), and in the remainder of the ode celebrates the honors of the Claudian family, and especially of Caius Claudius Nero, the conqueror of Hasdrubal, the brother of Hannibal.

1. Qualem, etc. In the comparison of Drusus with the eagle and the lion, in verses 1–18, the correlative *talem* must be supplied with *Drusum*, l. 18: *qualem—alitem,—qualemve—leonem,*—talem *Drusum gerentem—. Qualem ministrum fulminis alitem. As the winged minister of thunder.* So Virg. Aen. 5, 255, calls the eagle the armor-bearer of Jove; and Pliny, Hist. N. 10, 3, 4, describes him as proof against lightning; negant *unquam* solam *hanc alitem exanimatam fulmine.* —— **4. Ganymede flavo.** In allusion to the story of Ganymede being carried off by the eagle. Comp. note, O. iii., 20, 16. *Flavus; fair*, the poetic word for beautiful, like ξανθός; often used with *coma, crinis, golden*, as in O. i., 5, 4. —— **9. Mox.** Observe the connection with *olim*, l. 5, and *nunc*, l. 11; *at first, by and by, now.* —— **10. Demisit.** With the force of a present indefinite, as also *egit*, l. 12. See note, O. i., 28, 20. —— **11. Reluctantes dracones.** The commentators compare Pliny, Hist. Nat. 10, 4: *Acrior cum dracone pugna—ille multiplici nexu alas ligat, ita se implicans, ut simul decidat;* and Virg. Aen. 11, 751. —— **14, 15. Ab ubere Jam Lacte depulsum.** The *weaning* of the young of animals is expressed in Virg. Ecl. 7, 15, by *depulsus a lacte* (agnos), and in Georg. 3, 187, by *depulsus ab ubere* (equus). In this place Horace chooses to employ both *ab ubere* and *lacte* with the same participle *depulsus;* though *lacte* adds nothing essential to the meaning of *ab ubere depulsum*, but

only shows from the use of what the young lion is deprived, in being forced from his mother's side. Render, then, *now weaned from the udder.* Some translate *ubere* as an adjective, agreeing with *lacte;* but we cannot believe that Horace would have used the same word as an adjective, with which his readers were familiar as a substantive in the expression *depellere ab ubere.* —— **17. Raetis—Alpibus.** This part of the Alpine range, still called the Rhaetian Alps, is between the St. Gothard, in Northern Italy, and the sources of the Adige, in the Tyrol. Its name is from the Rhaeti, who lived on its southern sides, and whose territory lay between Lake Como and the river Adige, the northern part of Lombardy, and the southern of the Tyrol. —— **18. Vindelici.** This German tribe were the northern neighbors of the Rhaeti; and their territory extended from Lake Constance through the south of Bavaria, and the north of the Tyrol. —— **Quibus—obarmet.** *Quibus* depends upon *obarmet;* but we translate such a dative by our possessive; e. g. to whom custom—arms (their) right hands, i. e. *whose right hands—custom arms,* etc. *Unde deductus* depends upon *quaerere.* *Obarmet* is an unusual word, which we should not expect to find in Horace. Indeed the passage *quibus—sed* is so heavy and prosaic, that its genuineness is questioned, even by some of the best critics, who, omitting the whole, propose to read thus: *Vindelici; et diu,* etc. —— **24. Juvenis.** Drusus was at this time but twenty-three years of age. —— **27. Augusti paternus.** Augustus, after his marriage with Livia, adopted and educated her children, Tiberius and Drusus.—See introduction. —— **29. Fortibus et bonis.** In the ablative case. Dillenburger cites Ovid, Met. 11, 295, *genitore creatus,* and 13, 615, *viro—creatas.* —— **33. Doctrina sed.** The poet, though he asserts the influence of a noble ancestry, yet insists upon the necessity of a right education, as essential alike to intellectual and to moral excellence. —— **35. Utcunque;** *quandocunque, whenever.* —— **38. Metaurum flumen.** The battle of the Metaurus, a river in Umbria, fought in B. C. 207, in which Caius Claudius Nero totally defeated Hasdrubal; a victory which inspired the Romans with fresh courage, and gave a decisive and favorable turn to their affairs. —— **41. Alma—adorea.** *Adorea,* sc. donatio, means properly a donative of *ador,* spelt, grain; given to soldiers after a victory; hence, figuratively, as here, for victory, military glory. *Smiled with benignant victory.* —— **42. Ut.** Ex quo, *from the time when.* —— **48. Deos—rectos.** "*Re-established.* The statues were replaced, which had been thrown down by the invaders." Osborne. —— **49. Perfidus.** Horace writes like Livy, concerning Hannibal, and expresses the national sentiment touching their great enemy. Comp. Liv. 21, 4. But modern history is more just to the character of the great Carthaginian. See Arnold's Rom. Hist. vol. 2, p. 195; Schmitz's Hist. p. 195. —— **50. Cervi.** *As stags.* The remainder of the ode is one of the finest passages any where to be found, in illustration of the

invincible might of the Romans; and Horace gives it an additional significance, by putting it into the mouth of an enemy of Rome. —— **57. Pertulit—ad urbes.** So Virgil, Aen. 1, 67:

> "Gens inimica mihi Tyrrhenum navigat aequor,
> Ilium in Italiam portans, victosque Penates."

—— **60. Ducit opes.** This inherent energy of the Romans, by which they rose above their reverses, and made even losses and misfortunes arouse new strength and courage, is admirably illustrated in the Hannibalian war, immediately after the disastrous affair of Cannae. Observe how fine and just is this simile from the oak, especially in the words *ab ipso ferro.* —— **61. Hydra.** The many-headed Lernaean hydra, destroyed by Hercules. See Class. Dict. —— **63. Summisere.** The teeth of the dragon slain by Cadmus, were sown partly in Colchis, and partly in Thebes; and in each place, as the story was, there sprang up armed men from the earth. Of these, Echion was one; hence Thebes is called *Echioniae.* —— **65. Merses.** *Si* is omitted. See Z. § 780; comp. Epist. i., 6, 31; 10, 24.—Dillenb. With this passage should be compared the words of Hannibal, in Livy, 27, 14: *cum eo nimirum hoste res est, qui nec bonam, nec malam ferre fortunam potest. Seu vicit, ferociter instat victis; seu victus est, instaurat cum victoribus certamen.* —— **Evenit.** So the best MSS. Orelli's reading (from Meineke) *exiet* was adopted merely to make the verb accord with *proruet.* The form *exiet* is not found in good writers. In Tibullus, i., 4, 27, the true reading is *transiit*, not *transiet.* Dillenb. —— **68. Conjugibus.** *By their wives;* i. e. of the Romans. *Conjugibus* is the usual dative after the part. in *dus.* —— **69. Nuntios.** As e. g. after the battle of Cannae. See n. above, l. 60. —— **73. Nil Claudiae.** These may still be considered the words of Hannibal, whom the poet makes predict the achievements of the Claudian family. Thus the ode ends, as it began, with the praises of Drusus and his brother.

ODE V.

The poet begs Augustus to come back to Rome; and describes the peace and good order of the kingdom under his reign.

Compare introduction to second ode of this Book, and the note on l. 43.

2. Abes jam nimium diu. *Already too long have you been absent.* He had been absent nearly three years.—On *jam* with the present see note, O. iii., 30, 5. —— **4. Concilio.** *Consilium* is the regular prose expression for the senate, and for a *deliberative* assembly. *Concilium* is here used as a nobler expression, like *concilium deorum.* —— **9. Notus;** the *south*

wind, a head-wind to any one crossing the Carpathian sea, on the return voyage from Asia Minor to Rome. The Carpathian sea, so called from the island of Carpathus, in the Mediterranean, between Rhodes and Crete. —— **13. Votis**, etc. Livy has a parallel expression in his Preface: *cum bonis ominibus votisque et precationibus.* —— **18. Faustitas.** An unusual word, for *felicitas.* See list of such words in note, O. i., 5, 8. —— **20. Culpari metuit.** *Dreads to be blamed.* See note, O. ii., 2, 7. —— **22. Mos et lex.** Compare the expression in O. iii., 24, 35. The word *lex* probably refers to the Marriage laws of Augustus, by which he endeavored to check the prevailing licentiousness. See Dict. Antiqq. under *Adulterium* and *Julia Lex et Papia Poppaea.* —— **25. Paveat.** *Should fear?*=who needs fear? On the subj. see Arn. Pr. Intr. 424; Z. § 530. On *Parthum*, compare n. O. iii., 5, 4. —— **Scythen.** See n. O. iii., 8, 23. —— **26. Horrida**; *rough*; in reference both to the country and to the people. Tacitus, Germ. c. 2, describes the country as *informem terris*, and c. 5, *silvis horridam.* —— **27. Ferae.** The fierce Cantabri, in Spain. Compare O. ii., 6, 2. —— **29. Condit.** *Condere* with *diem*, means to go through the day from morning until the evening; to *pass* the whole day, with the idea involved of bringing the day to a peaceful close. It is a poetical transition from the meaning of *condere, to bury; to put away* the day, as one would *lay away* in the tomb a deceased friend. So *condere noctem, lustrum.*—*Suis.* There is here an emphasis in *suis*, as in the scriptural expression, "*his own* vine and fig-tree." They are *his own* hills; in the good order of Augustus's reign, his secure possessions. —— **30. Viduas**; *widowed*; i. e. from which the vines have been severed, in the prostration of agriculture during the civil wars. See n. O. ii., 15, 4. —— **31. Redit**; i. e. home after the toils of the day. *Alteris mensis*, the *mensa secunda* or *the dessert* of a Roman *coena*, during which libations were offered to the gods; and here in honor of Augustus. (See note on O. iii., 3, 12.) The three parts of the *coena* were—1, the *gustatorium* or *promulsis*; 2, the *fercula* or several courses, called also *mensae prima*; and 3, *mensae secundae* or *alterae.* —— **35. Uti Graecia**; i. e. as Greece worshipped Castor and Hercules for their great services to their country, so all rank thee among their cherished gods.—*Castoris* and *Herculis* depend upon *memor.* —— **37. Longas—ferias**; "id est, *dies, precamur, vivas*; as in O. i., 2, 46, *diuque Laetus*, etc." Orelli. —— **39. Sicci**, *when sober*;=*nondum poti. Uvidi*, i. e. vino; after the *coena*, or a late banquet.

ODE VI.

The last lines of this ode plainly allude to the Secular Hymn of Horace, and it is probable that the whole was written as a kind of prelude to that celebrated Hymn.

The poet invokes the aid of Apollo in executing his task; and gives directions to the chorus, appointed to sing the ode at the Secular Celebration.

1. Proles. The seven sons and daughters of Niobe, who were slain by Apollo and Diana. *Magnae. Boastful.* The story was, that Niobe, proud of her offspring, arrogated the honors offered to Latona. —— **2. Tityos.** See n. O. iii., 4, 77. —— **4. Phthius.** Of Phthiōtis, a district in Thessaly, where lived the Myrmidŏnes, who went with Achilles to the Trojan war. —— **11. Procidit late.** The simile and all the language of this stanza are designed to present the image of a hero of gigantic form. Dillenburger compares Virg. Aen. 2, 626; Hom. Od. 24, 39, 40. —— **13. Minervae—mentito.** The wooden horse was left by the Greeks as an offering to Minerva. —— **16. Falleret.** This word, and *ureret*, l. 29, have the force of a pluperfect. See Z. § 525. —— **25. Thaliae.** For the Muse of Grecian song, to which is opposed *Dauniae Camenae*, for the Latin Muse. Comp. n. O. iii., 30, 11. —— **28. Agyieu.** An epithet of Apollo, Ἀγυιεύς, fr. ἀγυιά, *a street*, as the presiding deity of streets and public squares. In the streets of Athens, statues were erected to his honor.—The epithet *lēvis=imberbis* has reference to the idea of Apollo's perpetual youth. —— **29. Spiritum,** etc. Horace here claims for himself that *inspiration* of genius (*spiritum*), and that practice in the rules of his *art* (*artem*), which together are requisite to insure *the name of poet.* Compare Ars. P. 408–411, where Horace contends for the union of genius and study. —— **31. Primae.** He addresses the Secular Chorus (see introd.), composed of youths and maidens, chosen from the noblest families. —— **33. Tutela.** *The care;* i. e. the object of her care. On *Deliae*, see n. O. i., 22, 10. —— **35. Lesbium pedem.** The *Lesbian* or Sapphic *measure*, in which the Secular Hymn was written. Comp. O. i., 1, 34. *Pollicis ictum, the beat of the thumb*, upon the strings of the lyre, to mark the cadences of the measure. The poet fancies himself the leader of the choir, *magister chori*, instructing them in the song and the dance, with the accompaniment of the lyre. —— **38. Noctilucam.** From *nox* and *luceo*, νυκτιλαμπής, *that illumines the night. Face*, with a torch, means here, *light.* Diana was represented with a torch in her hand. —— **39. Frugum.** Poetic genitive. See Z. § 437. *Pronos, fast passing;* as O. ii., 18, 16, *pergunt interire lunae.* —— **Nupta.** Addressing one of the maidens, probably the leader of the chorus, he suggests, by way of incitement, the delight with which she will some time look back to this festival and to the part she bore in its glad scenes. —— **42. Luces.**

The festival continued three days. —— **43. Reddidi**;=*cantavi*. The song is learned from a teacher, then *given back*, i. e. sung.

ODE VII.

An ode, occasioned, like the Fourth of Book First, by the return of Spring. There too the poet dwells upon the thoughts suggested by the season; and compares the changing year with the life of man. In each alike, time ever hurries on; but of the year, though it is always passing, there is always renewal, in the regular return of the seasons. Not so in human life; it has but one Spring, one Summer; and its winter once passed, the whole is closed for ever.

"And pale concluding winter comes at last,
And shuts the scene."—THOMSON.

It is not certain who is the Torquatus, to whom the poet addressed this ode, as well as the Fifth Epistle of the First Book. Some suppose it to be the grandson, others the son of L. Manlius Torquatus, in whose consulship Horace was born. But of the grandson we know nothing with any certainty, and of the son, we know, from Cicero's Brutus, c. 76, that he died in Spain many years before this ode was written.

2. Comae. See note, O. i., 21, 5. —— **4. Praeterunt.** *Glide along;* do not overrun. —— **5. Gratia.** Compare n. O. i., 4, 6. Osborne here adds, from Thomson's *Summer:*

"The Seasons lead, in sprightly dance,
Harmonious knit, the rosy-fingered Hours."

—— **7. Almum.** *Benignant.* A poetic epithet, used also with *sol*, Carm. Sec. 9. —— **9. Proterit.** *Pushes aside.* Comp. O. ii., 18, 15, *truditur dies* die. —— **12. Iners.** *Dull.* —— **15. Dives.** In accordance with the ideas of the vulgar, concerning the wealth and power of ancient kings, whose statues they daily saw in the Capitol. Orelli. —— **17. Quis scit an.** *An* generally begins a second question, and means *or;* but in the best Latin authors stands seldom as here, with a single indirect question. Orelli cites Hand, Turs. 1, p. 304; who supplies thus the first clause; *quis scit*, utrum hodie jam nobis moriendum sit, *an*, etc.—See Z. § 858. Arn. Pr. Intr. 120. —— **19. Amico—animo.** *Amicus animus* is poetic, like the Greek φίλον ἦτορ, for *animus*, with a possessive pronoun, here for *animus tuus*. *Animo* is dat. with *dederis;* and the expression *dare animo* is similar to *animo obsequi*, *animo morem gerere;* the whole means, which you have given yourself, *in which you have indulged your inclination.* —— **21. Splendida arbitria.** *August sentence.* Minos, the famous king and lawgiver, is often represented by the poets as a judge in Hades. There he sat on his tribunal, with his majestic sceptre; and around him gathered the spirits, as did on earth the Cretans, to submit their differ-

ences, and await his decisions. Comp. Homer, Odyss. 11, 568. —— **26. Hippolytum.** Horace follows here the older tradition, the same that forms the basis of Euripides's Tragedy. According to the later story, Hippolytus was restored to life by Aesculapius. Comp. Ovid, Met. 15, 499; Virg. Aen. 7, 761. —— **28. Pirithoo.** See note, O. iii., 4, 79.

ODE VIII.

This ode Horace probably sent to Censorinus as a New-Year's or a Saturnalian gift; a gift truly worthy of a poet. Not costly cups will he send, nor vases, nor tripods, nor gems of Grecian art; for these he has not, nor are they needed; but what he has to give, and what his friend can prize, the praises of his Muse, the poet's gift of immortality.

It was customary with the Romans to exchange presents and good wishes at New-Year's, and also at the festival of the Saturnalia.—See Dict. antiqq. under *Saturnalia.*

1. Commodus. Join with *donarem*, and translate as an adverb *Gladly.* —— **2. Aera;** i. e. *vasa aerea*, bronze vases, especially the Corinthian. These, as well as drinking-cups, were probably favorite articles for presents. —— **3. Tripodas.** The tripod seems to have been a very ancient form for tables, candlesticks, and articles of furniture. It is mentioned in Homer, Od. 15, 84, also in Hesiod. Among the Greeks, tripods were made of bronze, marble, and other materials, in imitation of the tripod of the Pythian priestess. Such a tripod was the prize at the Grecian games. So Virgil describes it in Aen. 5, 110. To such tripods Horace here refers, *praemia*, etc. Possibly he means veritable Greek tripods, as the fondness for antiques had become a passion with the rich of his time.—See Becker's Gallus (Eng. ed.), p. 24. —— **5. Artium.** *Works of art.* The word is governed by *divite;* see Z. § 437.— The poet refers to paintings, like those of Parrhasius of Ephesus, who was the rival of Zeuxis, and lived about 400 B. C.; and to statues, like those of Scopas of Paros, who flourished just before Parrhasius. —— **8. Ponere;** for *in ponendo. Ponere=fingere*, is common in connection with sculpture. So in Ars. P. 34. —— **12.** *Dicere* governs *muneri*, and is used like *ponere* in Sat. ii., 3, 23; *to put a value upon the gift.* —— **13. Non incisa notis.** *Marmora=signa marmorea, statues of marble. Notae*, literally *marks*, here=*notae litterarum* or *litterae*, e. g. Liv. 6, 29, *tabula litteris incisa;* it refers to the *tituli, inscriptions* at the base of statues. *Publicis, public*, because engraved at the expense of the state. *Not public inscriptions cut in statues of marble.* —— **17. Non incendia,** etc. This line is not in harmony with the context. The words *celeres—minae* manifestly refer to the elder Scipio Africanus, who by passing over to Africa, compelled Hannibal's rapid flight from Italy, and, as it were, threw back (*rejectae*) the threats of Hannibal. So too *Calabrae Pierides*

plainly alludes to the commemoration of the deeds of the elder Scipio by his friend Ennius, who was born at Rudae, in *Calabria*. But *incendia Carthaginis* can only refer to the younger Scipio, who destroyed Carthage by fire B. C. 146. Hence some suppose these words in l. 17 to refer to the burning of the camps and of the fleets of the Carthaginians in the Second Punic War, related by Livy, B. 30, 5, 6, 43. Others resort to conjectural readings, as *impendia, stipendia;* which Dillenburger well calls a desperate remedy, as the MSS. all agree upon *incendia*. Bentley rejected the line as spurious. On the whole, the conclusion of Orelli (in his Excursus) seems most probable, that several lines, he thinks two, have in some way been lost after l. 17, which if present would relieve the passage of all difficulty. This conclusion gathers strength from the view of Meinecke, that Horace always wrote odes of this measure in stanzas of four lines. By the addition of two lines, the ode would have nine such stanzas. —— **23. Puer.** Romulus, whose deeds were sung by Ennius in his Annales. Dillenburger quotes a passage of Ennius, which occurs in Cic. de Republ. 1, 41. Ennius lived about B. C. 230, and was the contemporary and friend of Scipio and Laelius. —— **25. Aeacum.** Often celebrated by Pindar. —— **27. Divitibus—insulis.** The *μακάρων νῆσοι*, the Fortunate Isles of Hesiod and Pindar, like the Elysian Fields of Homer and of Virgil. Comp. Epod. 16, 41, seqq.—*Divitibus=beatis*. Two adjectives often interchanged in poetry. —— **29. Sic;** i. e. by the agency of poetry. —— **31. Tyndaridae.** Castor and Pollux. Comp. O. i., 3, 2; 12, 25. —— **33. Ornatus—pampine.** A similar expression in O. iii., 25, 20.

ODE IX.

Wishing to consecrate in verse the name and virtues of Lollius (see n. l. 32), Horace first asserts the destiny of his own Muse, and illustrates the high office of poetry, by the fate of forgotten, because unsung, heroes. The train of thought seems to be as follows:

My poetry will never perish; for though Homer be the prince of poets, the masters of Grecian lyric song yet live in the memory of men (1-12): Not the only nor the first heroes the world has known were the heroes of Homer; many a one had lived before them, but they share the oblivion of the vulgar, because they found no poet to immortalize their name (13-30). Not such, Lollius, shall be thy fate. In my poetry, thy deeds and virtues shall live for ever.

2. Aufidum. See note, O. iii., 30, 10. —— **3. Non ante;** i. e. among the Romans. The idea is the same as in O. i., 30, 13. —— **5. Maecenas.** See note, O. i., 6, 2. —— **7. Ceae.** In allusion to Simonides of Ceos. See note, O. ii., 1, 38. —— **Minaces.** In explanation of this epithet, see n. O. i., 32, 6. —— **8. Stesichori.** A lyric poet, of Himera, in Sicily, who

died B. C. 566. His poetry approached the gravity and dignity of the epic muse. Quintilian describes him as *epici carminis onera lyra sustinentem.* Hence the epithet here *graves, majestic.* —— **9. Anacreon.** Comp. n. O. i., 17, 18. —— **11. Calores.** Poetic for *amores*, the passions, or the impassioned lyrics; *the fervors.* In translation, preserve the Latin order: *yet breathes the love*, etc. —— **12. Puellae.** Genitive. The allusion is to Sappho, of Mitylene, on the island of Lesbos. —— **13. Non sola—arsit.** *Arsit* governs *crines;* as the word has a kind of active signification, ardently love, *burn with love for;* as in Virg. Ecl. 2, 1, *Corydon ardebat Alexin.* The verb also occurs with the abl., O. ii., 4, 8; iii., 9, 5; and Epod. 14, 9. Here too the translation becomes more forcible, by imitating the Latin order: *not Helen of Lacedaemon alone*, etc. —— **15. Mirata;** sc. est, in same construction with *arsit.* —— **17. Primusve.** *Nor was Teucer the first who*, etc.—On *Cydonio*, comp. n. O. i., 15, 17. Cydon was a Cretan city. —— **18. Ilios;** *a Troy;* i. e. a great city like Troy. Horace does not refer to any earlier sieges of Troy. *Ilios* is here in feminine gender; so in Epode 14, 14. —— **20.** Idomeneus was king of Crete, and a celebrated chief in the Trojan war. Sthenelus was Diomed's charioteer. —— **29. Inertiae.** Dative for abl. with preposition. See A. & S. § 224, Rem. 3. —— **32. Tuos—labores—Lolli.** Lollius had administered the government of Galatia with vigor, and with great credit to himself; and had been consul B. C. 21. Up to the time when this ode was written, and indeed for many years after, he sustained an unblemished reputation, and stood high in the favor and confidence of Augustus. But at a later period, after the death of Horace, he made himself odious by his avarice and other bad qualities of character. —— **39. Consul.** In apposition with *animus.* By a bold metaphor the poet describes the lasting influence of an upright character The consul was the highest Roman magistrate, and held his office for a single year. The *upright mind* perpetuates its influence through all succeeding years, and thus wears, as it were, the honors of a perpetual consulship. —— **41. Honestum—utili.** *Honor to expediency.* Horace uses so strong and emphatic language, in describing the character of Lollius, that there seems some ground for Dillenburger's conjecture, that he had heard somewhat against him, and convinced of his innocence, unconsciously adopted the tone of a defender. —— **44. Explicuit—arma.** The image seems to be that of a soldier, doing valiant and victorious battle against fearful odds. So the good man by the arms of virtue triumphs over the hosts of evil and of evil men.—With the sentiment of this passage, comp. O. iii., 2, 19; and on the use of the perfects in the stanza, see n. O. i., 28, 20. —— **50. Pejus;** used instead of *magis*, and it is more forcible. So Epist. i., 17, 30; Cic. ad Fam. 7, 2. Dillenb. *Flagitium* is any thing that brings with it infamy; *disgrace.* Such a man fears disgrace, but shrinks not from death itself, for his friends or his country.

ODE X.

Addressed to a beautiful boy; the poet's advice to whom is like Virgil's to Alexis, in Ecl. 2, 17:

"O formose puer! nimium ne crede colori!

2. Insperata. Adverbial. *Unexpectedly.* ***Pluma, down,*** for the early beard. *Superbiae* is dat. depending upon *veniet.* —— **4. Puniceae;** *purple;* as Virg. Aen. 12, 77. —— **5. Hispidam.** *Rough;* not from old age, but from the beard. —— **6. Speculo.** Ablative of instrument. *With the glass.*

ODE XI.

An invitation to Phillis, to celebrate with the poet at his Sabine farm the birth-day of Maecenas, which was on the ides of April.

2. Albani. The Alban belonged to the third class of Italian wines. See Dict. Antiqq. under *Vinum.* The opening of this ode is like that of the 29th, Book I. —— **3. Apium.** See note, O. i., 36, 15. —— **5. Crines.** Join with *religata;* in the same construction as in O. ii., 11, 24, where see note. —— **7. Verbenis.** Compare note, O. i., 19, 14. —— **8. Spargier.** An old form for pres. infin. passive, found in Horace only here.—See A. & S. § 162, 6; Z. § 162. —— **12. Vertice.** This word is by some translated *the house-top;* but Orelli and Dillenburger understand it, and I think correctly, of the smoke and flame; *Rolling up in a whirl,* that is, *whirling up.* *Trepidare* is often used of the tremulous motion of flames. Comp. Virg. Ecl. 8, 105. —— **16. Findit;** i. e. *dividit.* Idus, from *iduare, dividere.* —— **25. Terret.** *Is a terror to.* —— **27. Pegasus;** who threw his rider, Bellerophon, when he, exulting in his victory over the Chimaera, sought to fly to heaven. Comp. note, O. i., 27, 23. —— **35. Quos reddas.** *To sing* (to me). Comp. note, O. iv., 5, 43.

ODE XII.

An invitation in Spring-time, to Virgil, to a festive entertainment.

It is not known to what Virgil the ode was addressed. That it could not have been the poet, seems evident from the expressions in lines 21, 22, *cum tua merce*, and in l. 25, *studium lucri*.

2. Animae Thraciae. The winds from the north, which blew in early spring. —— **6. Infelix avis.** The swallow. The story was that Progne, the wife of Tereus, king of Thrace, to avenge her sister Philomela, killed her son Itys, and served him up to his father; and that she was changed by the gods into a swallow, and her sister into a nightingale. Other poets, however, make Progne the nightingale, and Philomela the swallow. —— **11. Deum.** Pan, the Latin Faunus. See note, O. i., 17, 1. —— **14. Pressum Calibus.** The wine of Cales in Campania; mentioned also in O. i., 20, 9, where see note. —— **15. Clens.** Used here in the sense of *protegé*, one who enjoys the favor of a superior. They who suppose the ode to be addressed to the poet Virgil, naturally refer *nobilium juvenum* to Marcellus, Agrippa, and others, who honored Virgil with their friendship. —— **16. Merebere.** *Mereri* here means to *receive in exchange*. The poet humorously proposes to find the wine, if Virgil will find the perfumes. —— **17. Onyx;** i. e. a perfume vessel made of onyx. —— **18. Sulpiciis.** Sulpicius was probably a wine-merchant. On *horreis*, see notes, O. iii., 8, 11; 28, 7. —— **22. Merce;** i. e. the *nardus* above mentioned. —— **23. Immunem.** "*At free cost.*" Nuttall. —— **26. Nigrorum—ignium;** in allusion to the *rogus*. *Of the dark fires* of the funeral pile. —— **28. In loco;** i. e. *opportuno tempore*, ἐν καιρῷ; *at the right time*.

ODE XIII.

Addressed to Lyce, now grown old. See O. iii., 10.

The poet dwells, with a hearty and not very amiable satisfaction, upon the wrinkles and ugliness of the once proud, disdainful beauty.

6. Lentum. *Unyielding.* —— **13. Coae—purpurae.** The silks of Cos, an island in the Aegean, were of a fine quality, and in great esteem. The Coan purple dye was also celebrated. —— **14. Tempora;** for *annos*, *years*. *Quae semel*, etc. *Which once for all fleeting time has entered in the public register*. *Condita* agrees with *quae;* literally, *which—put away*. The Fasti Consulares are meant; see n. O. iii., 17, 4. The poet ungra-

ciously alludes to the age of Lyce, which cannot be falsified by silken dresses, or costly jewels. —— **20. Surpuerat.** By syncope for *surripuerat.* —— **21. Artium.** Genitive, depending upon *nota*, as in O. ii., 2, 6, where see note. —— **25. Cornicis vetulae.** *Vetulae* is chosen as a contemptuous word; otherwise in O. iii., 17, 23, *annosa cornix.*

ODE XIV.

See the Introduction to the Fourth Ode of this Book.

After doing honor to the courage and the exploits of the young Tiberius, the poet dwells upon the praises of Augustus, whom he extols as the glory of the war, the defence of Rome and of Italy, and as the undisputed ruler of the whole world.

2. Plenis honorum muneribus. *Plenis* is used in the sense of *justis, adequate;* literally, with adequate gifts of honors, *with adequate honors.* —— **4. Titulos.** Inscriptions upon statues and public monuments. On the word *fastos*, see n. O. iii., 17, 4. —— **7. Quem—didicere—quid,** etc. By an attraction more common in Greek than in Latin, the subject of *posses* is made the object of *didicere.* Orelli compares Terence, Eun. 3, 6, 18: *Me noris, quam—siem;* ibid, 4, 3, 15: *ego illum nescio, qui fuerit.* —— **10. Genaunos—Brennos.** Vindelician tribes, who lived among the Rhaetian Alps, near the sources of the river Oenus, *the Inn.* —— **13. Plus vice simplici.** Not =*plus quam semel*, more than once, but *duplex damnum intulit.* It is opposed to *pari vice*, and means *with more than a simple requital*, since in the destruction of so many more than he had lost, he visited upon them a *heavy retribution. Plus vice* for the usual *plus quam vice.* Comp. n. O. i., 13, 20. —— **21. Pleiadum.** The Latin *Vergiliae*, seven stars in the constellation of Taurus. —— **24. Medios per ignes**;=per pugnam ardentissimam, *the hottest of the fight.* Orelli cites Silvius Ital. 14, 176, and Ovid, Met. 8, 76, where the same expression occurs. —— **25. Tauriformis.** River-gods were represented with a bull's head and horns, perhaps from the violence and roar of the waters. So in Virgil, Georg. 3, 371, *taurino cornua vultu Eridanus;* Aen. 8, 77, *Corniger* Fluvius. —— **26. Dauni.** See n. O. iii., 30, 11. —— **30. Ferrata**; i. e. ferreis loricis tecta. Dillenb. *Mail-clad.* —— **32. Humum.** Acc. depending upon *stravit*, as in O. iii., 17, 12; not, as others have it, for *in humum.* —— **33. Te—praebente.** As all commanders were the *legati* of the emperor, who was the commander-in-chief, it was always under his *auspices* (*auspiciis*) that all military operations were conducted. Hence Tacitus, Ann. 2, 41, distinguishes between *ductu* and *auspiciis*; "signa amissa *ductu* Germanici, *auspiciis* Tiberii" (the emperor). Under the Empire, as the Republic, only the commander-in-chief took

the auspices. Comp. Dict. Antiqq. under Auspicium. —— **34. Quo die.** The 29th of August, B. C. 30, the year after the battle of Actium, on which Octavianus took Alexandria. Just fifteen years after (*lustro tertio*, l. 37), on the same day, the Vindelici were conquered. —— **40. Imperils**; = *expeditionibus, campaigns.* —— **41. Cantaber.** See note, O. ii., 6, 2. —— **42. Scythes.** See note, O. iii., 24, 9. —— **Et Indus.** "In B. C. 19, Pandion, king of India, sent envoys and presents to Augustus, at Samos." Osborne. On *Medus*, see note, O. i., 2, 22, and introduction to O. iii., 5. —— **45. Qui celat.** "The fountains of the Nile have not yet been accurately ascertained, except as regards one of its feeders, the Blue River, which rises in Abyssinia, and flows through Nubia. The other, the White River, has not yet been explored, but its sources are supposed to be in the Mountains of the Moon." Osborne.—The poet here refers to the fact of Egypt being made a Roman province, after the capture of Alexandria. —— **46. Ister.** The Danube, on which lived the Dacians; and the Gelone, see n. O. ii., 19, 23; and the Pannonii. —— **Tigris.** In allusion to Armenia, subdued B. C. 34. —— **47. Belluosus.** Compare the expression in O. iii., 27, 26; and on *Britannis*, comp. notes, O. i., 35, 29; iii., 5, 3. —— **51. Sygambri.** See note, O. iv., 2, 36.

ODE XV.

The poet records in song the results of the victories of Augustus; peace, good order, the establishment of public morals; abroad, the extended glory of the Roman name, and at home, security and happiness.

2. Increpuit lyra. These two words belong together. *Reproved with the lyre;* i. e. by striking the lyre. "The poet represents Apollo as a *choragus*, a leader of a choir. When the singers go wrong, he reproves them and corrects their mistake. So Ovid, A. A. 2. 493:

> "Haec ego cum canerem, subito manifestus Apollo
> Movit inauratae pollice fila lyrae;"

And Virg. Ecl. 6, 3:

> "Cum canerem reges et proelia, Cynthius aurem
> Vellit et admonuit."—Dillenburger.

—— **6. Signa.** The standards lost by Crassus. See note, O. iii., 5, 4. —— **8. Postibus.** See n. O. iii., 5, 19. Compare the expression in Epist. i., 18, 56. —— **9. Janum quirini.** The temple of Janus, generally

called Janus *Quirinus* (and here *Quirini*), from its being connected by an ancient tradition with Romulus. It was built at the north-western angle of the Forum, and had two gates, hence called Geminus or Bifrons, one looking towards the east, the other towards the west. It was open in time of war, and closed in time of peace. Before the time of Augustus, it had been closed twice; once in Numa's reign, and once B. C. 235, after the First Punic War. In the time of Augustus it was closed thrice; after the battle of Actium, B. C. 31, after the overthrow of the Cantabri, B. C. 25, and now for the third time after the subjugation of the Rhoeti and the Vindelici.—See Becker's Handb. d. Röm. Alt. Thl. i., p. 118; and Classical Museum, vol. iv., p. 29. —— **Ordinem.** Governed by *evaganti*, which is here transitive, having the sense of *transgress*. See Z. § 386; A. & S. § 232, 2. On the measures of Augustus here referred to, see note, O. iv., 5, 21. —— **21. Danubium.** Alluding to the Vindelici and the Pannonii. On the word *bibunt*, compare O. ii., 20, 20. —— **22. Getae.** See note, O. iii., 24, 11. —— **23.** On *Seres*, see note, O. i., 12, 56; and on *Persae*, note, O. i., 2, 22. —— **24. Tanaim.** The Scythians, as in O. iii., 29, 27. —— **25. Lucibus**; for *diebus*. *Dies profesti* were *ordinary* days, in distinction from *dies festi*, which were *holy-days*. See Dict. Antiqq. under Dies. —— **29. More patrum.** Cicero three times refers to a passage in Cato's historical work, entitled "Origines," in which Cato describes a custom observed many ages before his time, of singing ballads, at banquets, in praise of illustrious men. The passages of Cicero are in Tusc. Quaest. 1, 2; ibid, 4, 3; Brutus, c. 19. —— **Remixto.** Horace has this word in A. P. 151. Orelli and Dillenb. refer to two passages in Seneca, Epist. 71, as the only ones besides these two of Horace, where the word occurs. —— **30. Lydis tibiis.** In distinction from the Phrygian (see note, O. iii., 19, 18), the Lydian pipe was adapted to a quick and lively style of music. The plural is used, *tibiis*, because the ancients played upon two pipes at the same time. They were called *tibiae pares* (*equal*), when they were both base, or both treble; and *tibiae impares*, when one was base and the other treble. Each pipe was a separate instrument, having its own mouth piece, though both were played by the same musician. There was also a distinction of *tibia dextra*, and *tibia sinistra*; the former was held in the right hand, and produced the base notes, hence called by Herodotus the "male" or "manly" pipe; the latter was held in the left hand, and produced the treble notes, hence called the "female" or "womanly" pipe.—See Dict. Antiqq., and Rich's Companion. under Tibia; and the illustration on p. 139 of this volume.

EPODES.

The word *Epode*, from Ἐπῳδός, *an additional song*, or *a closing song*, meant originally the closing part of a lyric poem, which succeeded the Strophe and Antistrophe. Then it came to be the name of a species of lyric poetry, which consisted of alternate trimeter and dimeter iambics. or in general of alternate long and short verses. Archilochus was the first who wrote Epodes of this latter character, and most of these Epodes of Horace belong to the same class. Compare the words of Horace himself, in Epist. i., 19, 23.

EPODE I.

The poet declares himself ready to join Maecenas in the expedition against Antony, and to share with him all the perils of war.

It is probable that the ode was written just before the battle of Actium, which was fought B. C. 31.

Horace had, however, no opportunity to make good his assurances of friendship, as Maecenas remained at home in charge of the interests of Octavianus.

1. Liburnis. See note, O. i., 37, 30.—*Ad alta.* The ships of Antony were large, and furnished with *towers* (*turres*) of several stories (*tabulata*), from which the soldiers fought. —— **5. Quid nos;** sc. faciamus. *What shall I do?*—See Arn. Pr. Intr. 425. —— **Quibus—gravis.** The order is thus: quibus vita, si te superstite (sit), jucunda; si contra, gravis. Dillenb. —— **9. Hunc laborem;** i. e. laborem hujus militiae, the campaign against Antony. —— **12.** The same expression, which is used in this line, occurs in O. i., 22, 7, where see note. —— **21. Relictis.** Dative, depending upon *timet;* for them when left; *fears more for their safety when she leaves them. Non ut,* etc. *Non* belongs to *latura,* and *ut* = *etiamsi, although.* See Z. § 573. —— **23. Militabitur.** Contrary to usage, here in the passive; for in hoc et omni bello militabo. Instances of a similar construction in O. iii., 3, 43; 19, 4. —— **27. Calabris—pascuis.** *May exchange Calabrian for Lucanian pastures.* The pastures of Lucania were better in midsummer on account of the coolness of the climate.—On the construction with *mutare,* see note, O. i., 16, 25. —— **29. Superni—Tusculi.** *Of the higher part of Tusculum;* the upper part

of the Tusculan hill, and near by the town. —— **30. Circaea.** So called from Circe, as Telegonus, the founder of Tusculum, was the son of Ulysses and Circe. Comparo O. iii., 29, 8. The poet in this passage means that he does not ask for a villa of *glittering* marble high on the hill of Tusculum. There is no allusion to his Sabine farm, which was more than twenty miles distant from Tusculum. —— **31. Satis,** etc. Parallel passages are, O. ii., 18, 12; iii., 16, 38; Sat. ii., 6, 1. —— **33. Chremes.** The name of an avaricious man in a play of Menander. —— **34. Discinctus.** To appear abroad with the toga ungirded, or girded loosely, was accounted not only slovenly, but the mark of a *loose, dissolute* character. *Nepos,* in the sense of *profligate,* which secondary meaning it got perhaps from the fact of grandfathers often indulging and ruining their grandchildren.

EPODE II

A famous usurer of the day, conceiving in some lucid interval a hearty disgust of his selfish pursuits, and catching a momentary glimpse of better things, breaks out in a beautiful panegyric on the innocent occupations and delights of rural life (1–66). But alas for the inconstancy of man, and the tyrannic sway of avarice! Our usurer is just ready to haste away to these charming scenes of country life, when his old passion comes back upon him with all its force, and fastens him for ever to the town, and the sordid pursuit of gain (67–70).

Thus does the poet connect, with a most genial, inimitable description of rural life, a grave lesson on the engrossing and debasing influence of the love of money.

2. Prisca gens. That is, the men of the golden age of old. —— **3. Exercet.** Poetic for *subigit, arat.* So Virgil, Georg. 1, 99; 2, 356. There is here a force in *suis* and *paterna.* The cattle are *his own,* not hired, and the estate is the humble inheritance, that has come down from his fathers, which he is not ambitious to increase. There seems to be an imitation of these lines in the opening of Pope's beautiful ode on Solitude:

> "Happy the man, whose wish and care
> A few paternal acres bound;
> Content to breathe his native air,
> On his own ground."

—— **4. Foenore.** *Foenus,* from the obsolete *feo; what is made* by money, *interest;* here means *all borrowing and lending.* —— **5. Classico.** *Classicum,* sc. signum, the signal by the trumpet to summon the *classes* of citizens, that is, the army; hence means, as here, *trumpet.* —— **7. Forum.** General word for all forensic proceedings. *Superba—limina* alludes to the morning visits of dependent clients to the halls of their patrons.

Virgil touches upon the same point in his admirable eulogium on rural life, in Georg. 2, 458–542:

> "Si non ingentem *foribus* domus alta *superbis*
> *Mane salutantum* totis vomit aedibus undam;"

461, 62; which Thomson has imitated in his *Autumn:*

> "What though the dome be wanting, whose *proud gate*
> Each morning vomits out the sneaking crowd," etc.

——**9. Ergo.** *Therefore;* i. e. since he is freed from all *these city* cares. ——**Adulta propagine.** The *layer* was severed from the vine after three years' growth, when it had sufficient root of its own, and was considered *full-grown.*——**10. Maritat.** *Weds;* figuratively of the training of the young vine upon the poplar. Compare note, O. ii., 15, 4. Osborne compares Milton's Paradise Lost, Book v.:

> "They led the vine
> To wed her elm; she, spoused, about him twines
> Her marriageable arms, and with her brings
> Her dower, the adopted clusters, to adorn
> His barren leaves."

——**11. Reducta.** *Retired;* as in O. i., 17, 17.——**13. Inutilesque.** Some editors, contrary to all the MSS., transpose these lines, so as to make them immediately follow the tenth. But the poet follows the order of nature. The *maritatio* took place in October, and the grafting in March, and these two lines describe, as Bentley has observed, an ordinary episode between these two labors of the farmer's life.——**14. Feliciores** :=fecundiores, *more fruitful.*——**17. Vel cum.** *Vel* here simply indicates a transition. "*Vel* sic usurpatum eam habet potestatem, ut transitum paret ad alia, *cum* respicit ad praegressa." Wagner, on Virg. Aen. 11, 406 (quoted by Dillenb. and Orelli).——**20. Purpurae.** Poetic for *cum purpura.* See n. O. i., 1, 15.——**22. Silvane.** See note, O. iii., 29, 23.——**24. Tenaci.** *Tenacious;* firmly adhering to the ground; close and thick, so as to form a kind of couch for one who lies upon it. ——**25. Altis ripis;** *by the high banks;* banks covered with bushes and flowers.——**26. Queruntur.** Like the Greek μύρεσθαι; *sing plaintively,* Virgil, Ecl. 1, 59, uses the word *gemere* of the turtle-dove.——**27. Obstrepunt.** *Murmur with their flowing waters. Lymphis,* abl. of instrument. The object of *obstrepunt* is supplied by *jacere* above; *obstrepunt* ibi jacenti, *murmur* in his ears as he lies there.——**28. Quod invitet.** *Quod,* i. e. *id quod, which;* or may be explained by quod murmur. *Invitet* is subjunctive because there is in it the idea of consequence; of such a nature as to invite—such as to invite; but we may translate,

which invites. —— **35. Advenam.** *The foreign crane;* coming from foreign climes on the approach of winter. The two anapests in this line, *păvĭdŭm, lăquĕō*, and the tribrachys *-quĕ lĕpŏ-*, seem to mark the swiftness of the hare and the flying of the crane. —— **37. Malarum,** etc. *The wretched cares which;* same as *malarum* curarum, *quas amor habet.* See Z. § 814. *Amor* perhaps in a bad sense, in contrast with the domestic affection described just below. —— **39. In partem.** *On her part.* —— **40. Domum.** In the care of *the house.* —— **41. Sabina.** See note, O. iii., 6, 38. —— **43. Lignis.** Ablative. Another construction with *exstruere* would be *ligna in foco.* Compare O. i., 9, 5. —— **44. Sub.** *Against the coming.* —— **47. Dolio.** The *Dolium* was an earthen vessel, in which the new wine was kept till it was drawn off into *amphorae.* —— **49. Lucrina.** The best oysters came from the Lucrine lake. See, on this lake, note, O. ii., 15, 4. —— **50. Scari.** *The char.* Some suppose it to be *the bream.* —— **51. Eois.** The *scarus* was generally taken off the coast of Syria, only rarely in the Mare Tyrrhenum (*hoc mare*, l. 52). —— **53. Afra avis;** the guinea-fowl; called also *gallina Numidica.* —— **54. Attagen.** Probably a wood-cock. —— **59. Terminalibus.** A rustic festival, celebrated on the 23d of February in honor of the god Terminus, the guardian of boundaries. See Dict. Antiqq. under the word. —— **60. Ereptus lupo.** Mentioned as a sign of frugality. The frugal farmer would not slay the kid for his table, but, if he snatched it from the jaws of a wolf, instead of throwing it away as worthless, would cook and eat it. So also Martial, in a description of a frugal meal, 10, 48, 14: *haedus inhumani raptus ab ore lupi.* —— **66. Circum,** etc. Around the *glittering Lares.* The images of the Lares were waxen, and kept bright, high-polished. The passage furnishes a pleasant glance into the in-door life of the farm-house. The *focus* or hearth, usually a square platform of stone or bricks, is in the atrium or great hall of the house. This is the sacred spot of the house, consecrated to the Lares, the guardian spirits of the family, and about it are ranged their images. Here gather together the servants of the house to take their meals. —— **69. Redegit.** *Called in.* A business expression, as also in next line, *ponere, to put out, invest.* The Calends, Nones, and Ides were the regular business days, when interest on money was due, capital was invested, and accounts settled.

EPODE III.

The poet seems to have suffered from eating garlic, in partaking of some high-seasoned dish at the house of Maecenas; whereupon he writes this sportive ode to his friend, in which he execrates the offensive plant, and pronounces it the deadliest of all poisons.

1. Olim. *Ever.* See, on the meaning of this word, note, O. ii., 10, 17. —— **3. Edit.** Old form for *edat. May he eat!* See A. & S. § 162, 1; Z. § 162. —— **4. Messorum ilia!** Exclamation of surprise that they could eat it. —— **8. Canidia.** The name of a sorceress, which occurs also below in Epodes 5 and 17. —— **9. Praeter omnes.** Join with *candidum;* beautiful beyond (=more beautiful than) all the Argonauts. —— **12. Perunxit hoc.** The story was, that Medea used some sort of ointment, which made Jason proof against the flames of the fire-breathing bulls. The poet here declares that she must have used garlic. —— **13. Donis.** The poisoned robe and crown which Medea sent as bridal gifts to Creusa, in revenge upon Jason for having married her. —— **14. Serpente.** The chariot, drawn by winged serpents, in which Medea fled to Athens. —— **16. Siticulosae.** Comp. O. iii., 30, 11. —— **17. Munus.** The poisoned robe, dipped in the blood of the centaur Nessus, sent to Hercules by Deianira.

EPODE IV.

An invective against some *parvenu* of corrupt character, who had risen from a servile condition to great wealth, and to the rank of knight and military tribune. The point of the invective is, that his change of fortune has nowise improved his character, that on the contrary, his newly acquired rank and riches only make him an object of more obvious and general detestation

1. Sortito. *By the law of nature.*—So early as Homer we find this proverbial illustration of a strong natural antipathy; Iliad, 22, 263. —— **3. Hibericis.** Made of the Spanish broom, *spartum.* —— **4. Crura.** In same construction as *latus;* Greek acc. with *peruste.* Join *dura* with *compede.* The form *compede,* and also *compedis* and *compedem,* are poetic; in prose only the plural is usual. —— **7. Sacram—Viam.** The Sacred Way led from the Porta Triumphalis to the Forum, and thence along the north side of the Forum to the foot of the Capitoline. Being thus in a much frequented part of the city, it seems to have been a place of promenade, and of resort for idlers. Comp. Sat. i., 9, 1. —— **8. Bis—ulnarum;** in length. The *ulna,* as a measure, is generally used as equi-

valent to the *cubitus*, which was a foot and a half. **The toga here described** was so long that it dropped upon the ground; hence *metiatur*. —— **11. Sectus**, etc. These are the imagined words of the people, as they see the vile upstart strut along the Sacred Way. —— **Triumviralibus**; i. e. of the Triumviri Capitoles, a part of whose business was to punish slaves. When they condemned a slave, the *praeco* proclaimed the offence and its penalty. —— **14. Appiam.** The Appia Via, called by Statius (Sylv. 2, 2, 12) *regina viarum*, was begun by the censor Appius Claudius Caecus, U. C. 442. It issued from the Porta Capena, and terminated at Capua. On *Mannis*, see note, O. iii., 27, 7. —— **16. Othone contempto.** The tribune, L. Roscius Otho, had a law passed B. C. 67, which restricted the first fourteen rows of seats, in the theatre, immediately behind the senators, to the equites. The poet means here, that this person's property so far exceeded the sum requisite for an eques, that he had nothing to fear from this law, and boldly took his seat among the most distinguished equites. Juvenal has a similar allusion to this law, in Sat. 3, 159. —— **17. Tot—Rostrata.** An unusual expression, which is equivalent to *tot naves rostratas*.

EPODE V.

The poet describes the magical process by which Canidia, with the help of three other sorceresses, strives to win back her lover Varus. Besides other potions, they are to use the marrow and dried liver of a boy, whom they half bury and starve to death.

True to his own rule in the Ars Poetica, line 148, the poet at once brings the reader *in medias res*, by picturing the sad condition of the poor boy, and giving his words of remonstrance (1–10); then follows a description of the sorceries (11–46); next the invocation of Canidia, her disappointment at the failure of her charms, and her purpose to resort to yet more powerful ones (47–82); and lastly, the imprecations of the boy (83–102).

1. At. This particle, here, as often in questions, expresses indignant astonishment. So Hand, Tursell. 1, 438, on the force of *at*; "cum interrogatione conjuncta est indignatio, admiratio, acrimonia." —— **Quidquid deorum.** This use of the neuter is common both in prose and poetry. See Sat. i., 6, 1. Also Livy, B. 1, 25, *quidquid civium*; 28, 9, *quidquid deorum*. —— **6. Veris.** *Genuine*; i. e. if you have really had children of your own, not those which have been stolen from others. —— **7. Purpurae decus.** The *toga praetexta*, which had a purple border, worn by Roman boys till they put on the *toga virilis*. Being worn by children, it was a badge of tender age, and ought to have shielded the boy from the sorceress. —— **12. Insignibus.** The toga just described, to which must here be added, to explain the plural *insignia*, the *bulla aurea*, golden boss, worn about the neck by Roman children, es-

pecially of noble and wealthy families. —— **15. Implicata viperis.** So were the furies always represented. —— **21. Iolcos.** A city of Thessaly. Compare note, O. i., 27, 21. By *Hiberia* is here meant a district east of Colchis, also famous for its poisonous herbs. —— **23. Ossa—canis.** Compare the witch scene in Macbeth:

> "Eye of newt, and toe of frog,
> Wool of bat, and tongue of dog,
> Adder's fork, and blind worm's sting,
> Lizard's leg, and owlet's wing,
> For a charm of powerful trouble;
> Like a hell-broth, boil and bubble."
>
> Act 4, Sc. 1 (quoted by Osborne).

—— **26. Avernales.** From Lake Avernus, the supposed entrance to the lower regions. Comp. Virg. Aen. 4, 512. —— **33. Bis terque.** *Several times. Bis terque* is equal to *saepius, bis terve* to *raro.* Comp. Arn. Pr. Intr. 420. —— **34. Inemori.** See note, O. i., 5, 8. —— **43. Otiosa;** *idle;* and fond of gossiping and idle rumors; a character often given to Greeks and Greek towns. Neapolis was a Grecian colony. —— **51. Diana.** Same as Hecate. See note, O. iii., 22, 4. —— **53. Hostiles;** i. e. of her rivals and therefore her foes. —— **58. Suburanae.** The Subura was a thickly settled quarter of the city, between the Esquiline and the Viminal, where lived the most abandoned part of the population. —— **60. Laborarint.** The subjunctive has a potential force. *Could prepare.* —— **65. Palla.** See note, Epod. 3, 13. —— **69. Unctis.** This she mentions as one part of the sorcery she had used, and this too failed of its intended effect. It did not make Varus forget her rivals. —— **74. Multa fleturum.** As the result of her magical potions. —— **76. Redibit;** i. e. *ad se, ad sanitatem.* Her sorceries shall kindle in him such an insane love for herself, that no Marsian incantations shall restore him to sanity. —— **83. Sub haec.** *Upon this. Lenire* in next line is the historical infinitive. —— **87. Venena—vicem.** *Magnum fas,* etc., literally the great right and wrong, i. e. the *great distinction of right and wrong. Vicem* is the Greek acc.; *in respect to the condition of men. Poisons cannot change, in respect to the condition of men, the great distinction of right and wrong.* —— **89. Diris;** sc. *precibus, imprecations.* —— **100. Esquilinae alites.** Vultures and other birds of prey. The Esquiline had been a burying-place for the poor, whose bodies were interred in pits; here also were sometimes exposed the bodies of malefactors. Compare Sat. i., 8, 14.

EPODE VI.

An invective against some poet, who was wont to slander in his verses only such persons as could not defend themselves against his attacks.

1. Hospites. *Foreigners.* —— **3. Quin—vertis.** *Why do you not turn?* —— **5. Molossus.** The dogs of Molossia, in Epirus, and also of Laconia, were of a large and fierce breed. Virgil refers to them in Georg. 3, 405. —— **10. Oderaris.** That is, your loud barking is at once stopped, when food is thrown to you. —— **12. Tolle cornua.** The image is taken from a bull. —— **13. Lycambae.** Dat. for abl. with *a*. Lycambes had promised Archilochus his daughter Neobule in marriage, and was afterwards unfaithful to his promise. Whereupon the poet wrote against them such severe iambics, that they hung themselves out of vexation and despair. —— **14. Bupalo.** Dative, depending upon *hostis*. But the genitive would be in accordance with the ordinary construction. Bupalus was a sculptor of Chios. He was severely satirized by Hipponax, a poet of Ephesus.

EPODE VII.

The poet deplores the civil wars, so calamitous to Rome, and connects them, as by a sad destiny, with the murder of Remus by his brother.

It is uncertain whether the poet has directly in view the contest between Octavianus and Antony, or between Octavianus and Sextus Pompeius.

3. Parumne. Has too little; i. e. *has not enough Latin blood—? Neptuno*, poetic for *mari*. —— **8. Sacra—via.** See notes, Epod. 4, 7, and O. iv., 2, 35. —— **12. In dispar;** sc. *genus*. *Feris* agrees with *leonibus* and *lupis*. Placed at the end, it is more forcible, equivalent to "*qui tamen feri sunt.*" Dillenburger. —— **19. Ut;**=*ex quo, ever since.*

EPODE IX.

Written at Rome on the announcement of the battle of Actium. The poet rejoices not merely at the victory won by Octavianus, but also at the triumph of Roman discipline over the effeminate and unworthy conduct of Antony and his troops.

1. Repostum. By syncope for *repositum*. —— **3. Alta domo.** See note, O. iii., 29, 10. —— **5. Tibiis,** etc. On the construction of *tibiis* see

note, O. iv., 1, 22. *Barbarum* in the next line is equivalent to *Phrygium*. On the Lydian or Dorian, and the Phrygian pipe, see notes, O. iii., 19, 18; iv., 15, 30. —— **7. Ut nuper;** sc. bibimus. The poet alludes to the defeat of Sextus Pompeius (who called himself son of Neptune) by Agrippa, B. C. 36, off Mylae, on the northeastern coast of Sicily. This happened five years before the battle of Actium. —— **12. Emancipatus.** When a Roman renounced all right of property in a son or in a slave, he was said *emancipare filium* or *servum*, and the son or slave was *emancipatus*. Hence the word comes to mean to *give over to another*, as if a slave, *to enslave*. Here Antony, in relation to the power which Cleopatra had over him, is said, together with his soldiers (*miles*), to be *emancipatus feminae*, *enslaved to a woman*. In like manner, Cic. de Senec. c. 11, *senectus honesta est,—si nemini emancipata est.* —— **13. Fert vallum et arma.** Every Roman soldier was required to carry, besides his heavy arms, three or four stakes (*valli*), for the *vallum* or palisade of the camp. The poet mentions these elements of the Roman discipline, to exhibit more strongly, by contrast, the disgrace of Antony and his soldiers in yielding to the influence and the power of the eunuchs of Cleopatra's court. —— **16. Conopium;** κωνωπεῖον. "A *musquito net*, suspended over a sleeping couch, or over persons reposing out of doors, to keep off the gnats and other troublesome insects; the use of which originated in Egypt." Rich's Companion. —— **17. At hoc frementes.** *But expressing their indignation at this*, i. e. the sight of an eastern *conopium* in the army. By *Galli* the poet means the Galatians, under Deiotarus, who went over to Octavianus, just before the battle of Actium. —— **20. Sinistrorsum.** *Towards the left;* i. e. in the direction of Egypt. The poet means to represent a part of Antony's ships retiring, through the same motives as the Gauls; but *backing* into the harbor (*puppes citae*) to avoid the appearance of flight. *Citae* from *ciere* means *directed;* the expression is = *remis inhibitae.* —— **21. Io Triumphe.** *Triumphus* addressed as a person. See note, O. iv., 2, 49. —— **23. Jugurthino bello.** *From the war against Jugurtha;* i. e. not so signal was the triumph of Marius over Jugurtha, or of the younger Scipio over Carthage. —— **27. Hostis;** i. e. Antony. *Punico*, i. e. purpureo, sc. *paludamento*. The *paludamentum* was the cloak of a general or a superior officer, and the *sagum* that of a common soldier. On the construction of *punico*, see note, O. i., 17, 1. —— **30. Non suis;** =*adversis, opposing.* —— **34. Chia—Lesbia.** See note, O. iii., 19, 5; and on *Caecubum*, l. 36, see note, O. i., 20, 9. —— **35. Quod—coerceat.** The relative expresses purpose. —— **38. Lyaeo.** See note, O. i., 7, 22.

EPODE X.

Maevius was an inferior poet, and an envious satirist both of Horace and Virgil. Virgil mentions him in Eclogue 3, 90.

Qui Bavium non odit, amet tua carmina, Maevi. As he had just embarked for Athens, Horace writes this ode, in which "he heartily wishes him all manner of ill-luck, and anticipates with glee his trepidation in a storm, or his death by shipwreck."

1. Mala--alite. Comp. O. i., 15, 5. —— **4. Auster.** The *Auster*, the *Eurus*, and the *Aquilo*, would all be opposing winds, in making the voyage from Italy to Greece. The favorable wind was the *Iapyx*, which the poet mentions in the ode to the ship that was bound, with Virgil on board, on the same voyage. See O. i., 3, 4. That whole ode indeed should be compared with the present. —— **5. Inverse.** *Disturbed.* —— **10. Orion cadit.** The setting of Orion, which was in November, was attended with storms. Comp. O. i., 28, 21; iii., 27, 18; Epod. 15, 7. —— **14. Impiam Ajacis.** Alluding to the offence of Ajax, the son of Oileus, against Cassandra, in the temple of Minerva; for this offence he was shipwrecked on his homeward voyage. Virgil has the same allusion in Aen. 1, 39. —— **15. Sudor.** Comp. O. i., 15, 9. —— **16. Lutea;** cf the lūtum, an herb of a *yellowish* color. Comp. note, O. iii., 10, 14.

EPODE XI.

The poet complains, that he is so infatuated by love, that he can write no verses, nor give himself to any serious pursuit.

6. Honorem; frondes, as in Virg. Georg. 2, 404. —— **8. Fabula.** *The talk of the town;* as in Epist. i., 10, 9. —— **11. Lucrum.** In allusion to a rich rival. —— **13. Calentis;** sc. mei; literally, of me, heated, *my secrets, when I was heated.* —— **18. Imparibus.** Dat. for abl. with *cum.* See note, O. i., 1, 15.

EPODE XIII.

As in many other odes, the poet here, on some chill winter's day, turns his friends from the storm that rages without, to the cheerful scene within; and exhorts them to put away all apprehension for the future, and in festive mirth enjoy the fleeting present.

1. Contraxit. *Has drawn in;* by the clouds which cut off the view of the heavens. —— **2. Jovem;** for *pluviam;* in accordance with the

ancient representation that, in showers, Jove himself descended, to water and refresh the earth. Hence the word is so often used for *aether*, upper air, the sky. —— **3. Threicio.** Because Thrace was north of Greece. The Greek name for the North wind, Boreas, was also the name, in the mythology, of an ancient king of Thrace. Comp. O. i., 25, 11. —— **4. De die.** *From the day;* i. e. the present, trusting not to the future. —— **5. Obducta—senectus.** *Obducta*, i. e. curae et tristitiae nubibus, literally, covered over with the clouds of care and sadness. *Senectus* here=*taedium*, *moeror*, vexation, *gloom.* "Let the gloom be relaxed on our clouded brow." Osborne. —— **6. Meo.** Because Torquatus was consul the year of the poet's birth, B. C. 65. *Move;* like *moveri*, and *descende*, O. iii., 21, 6, 7, where see note. Comp. note, O. iii., 8, 11. —— **8. Achaemenio.** See note, O. iii., 1, 44. —— **9. Cyllenea;** that is, of Mercury (see n. O. i., 10, 6), who was born, according to the mythological tradition, on Mt. Cyllene, in Arcadia. —— **11. Alumno.** Achilles, said to have been a pupil of the Centaur Chiron. So Juvenal, Sat. 7, 207:

"Metuens virgae jam grandis Achilles
Cantabat patriis in montibus."

—— **13. Assaraci.** The father of Tros, and the grandfather of Anchises. So Homer, Il. 20, 232. —— **15. Certo subtemine.** *By the certain thread* of destiny. See note, O. iii., 4, 15.

EPODE XIV.

As in the Eleventh Epode, the poet here declares that the cruel force of love so keeps him in bondage, that he cannot keep his poetical engagements.

8. **Ad umbilicum,** means here, *to an end.* *Umbilicus* was the name of the extreme end of the cylinder or stick upon which an ancient book was rolled.—See Rich's Companion, under the word, and Dict. Antiqq. under Liber. —— **9. Bathyllo.** On the case, see notes, O. iii., 9, 5; iv., 9, 13. —— **12. Non—pedem.** *To no elaborate measure.* —— **14. Ilion.** See n. O. iv., 9, 18.

EPODE XV.

The poet laments the inconstancy of Neaera.

4. In verba jurabas. Borrowed from the form of a military oath. The soldiers swore *in verba consulis*, or *imperatoris*. —— **5. Atque.** Instead of the usual *quam*. See A. & S. § 256, Rem. 15; Z. § 340, Note, at the end. —— **7. Infestus.** See note, above, in Epod. 10, 10. —— **11. Mea virtute.** This means *on my account, per me*. Orelli thus gives the sense: "omnes vires meas in id intendam, ut perfidiae tuae te vehemen ter poeniteat." —— **15. Nec semel.** *Nor will his purpose yield to the beauty that has once become offensive.* —— **19. Licebit.** See note, O. i., 28, 35. —— **21. Renati.** Alluding to Pythagoras's doctrine of the transmigration of souls. Comp. O. i., 28, 10.

EPODE XVI.

Turning away with pain and disgust from the renewal of civil strife, the poet visits in fancy the Fortunate Isles; and dwelling with delight upon those scenes of peace and joy, bids the Romans hasten away from their distracted, unhappy country, and seek an enduring home in those blest abodes.

The ode seems to have been written at the same time, and to refer to the same events, as Epode Seventh.

1. Altera aetas. *A second generation.* Second, in reference to the civil war of Sylla and Marius, which commenced B. C. 88. The battle of Actium was fought fifty-six years after, in B. C. 32; so that if we take thirty years for a generation, there remain but four years to the completion of the second *aetas*, and the poet's words are literally correct. —— **2. Suis et ipsa.** The prose construction would be *suis ipsius*. Dillenb. —— **3. Marsi.** Alluding to the Marsic war. See note, O. iii., 14, 18. —— **4. Porsenae.** All the modern writers of Roman history agree with Niebuhr, that Rome was conquered by Porsena. Tacitus speaks explicitly of the surrender of the city, *dedita urbe*, Hist. 3, 72. See Arnold's Hist. c. 8; Schmitz's, p. 70. —— **5. Capuae.** After the battle of Cannae, Capua aspired to the sovereignty of Italy. Livy has an admirable description of this city in Book 23, 6. Cicero has a memorable passage in Leges Agrar. 2, 32: *Majores tres solum urbes in terris omnibus, Carthaginem, Corinthum, Capuam statuerunt posse imperii gravitatem ac nomen sustinere.—Spartacus.* See note, O. iii., 14, 19. —— **6. Allobrox.** The Allobroges lived in Gaul, in what is now Savoy and

Piedmont and a part of Dauphiné. They were reduced to the Roman power by Fabius Maximus. —— **7. Germania.** Probably the Cimbri and Teutoni, conquered by Marius and Catulus, B. C. 101. All writers agree in applying the epithet *caerulea, blue-eyed*, to the Germans. So Tac. Germ. 4; Juv. 13, 164. —— **8. Abominatus.** Passive. *Hated by parents;* as Liv. 31, 12, 8; and *detestata*, O. i., 1, 24. —— **13. Ossa Quirini.** Disregarding the tradition that Romulus was caught up into heaven, he seems here to describe his bones as sacredly defended in a sepulchre from the winds and the sun. Orelli, however, thinks that the poet means to describe Romulus as the ideal representative of the Romans, and that he really refers to the bones of the citizens thus rudely scattered around, in the city's desolation. —— **15. Forte quid.** The particle *si* is here omitted, as in Sat. ii., 5, 74; Epist. i., 6, 56. The order is: "si forte quaeritis communiter (omnes) aut melior pars (comp. l. 37) quid expediat carere malis laboribus." Dillenb.—*Carere* depends upon *expediat;* what is expedient to get rid of, i. e. *in order to get rid of.* —— **17. Phocaeorum.** The Phocaeans, of Ionia, fled in exile from their city, rather than submit to Harpagus, the general of Cyrus. —— **18. Exsecrata.** *Having bound themselves by solemn oath.* —— **25. Saxa renarint.** *Simul* means *as soon as.* The Phocaeans threw a mass of iron into the water, and swore that they would not come back till it rose again, and swam upon the surface. —— **28. Matina.** The Padus was in the north of Italy, and Mt. Matinus in Apulia. —— **35. Haec;** governed by *exsecrata; having taken such oaths as these.* —— **41. Circumvagus.** Flowing around the earth; in accordance with the ancient idea that the earth was a plain, and the ocean, like a river, flowed around it. —— **42. Divites—insulas.** To these the poet has alluded in O. iv., 8, 27, where see note. This charming description of those ideal abodes of perfect peace and joy is in accordance with the pictures of Elysium in Homer, Od. 4, 561-69; and in Virgil, Aen. 6, 638, seqq. —— **46. Pulla;** =*matura, ripe. Suam* in opposition to a grafted tree. —— **48. Levis.** As an old commentator observed, the very verse here echoes the murmur of the leaping stream. "Eleganter ipso versu susurrum aquae desilientis imitatus est." Comm. Cruqs. —— **50. Refertque,** etc. So Virgil, Ecl. 4, 21:

> "Ipsae laete domum *referent distenta capellae*
> *Ubera*—."

—— **53. Ut—radat.** After *mirabimur*, though *mirari* is ordinarily construed with *quod* and the Indic. or Subj. See note, O. iii., 4, 17, and Z. § 629, Note. —— **57. Non huc,** etc. None come hither, from sordid motives of commerce and traffic. Of which there is a three-fold illustration, the ship Argo with Medea, the trading Phoenicians, and Ulysses. —— **65. Quorum;** i. e. as easily deduced from what immediately pre-

cedes, ferro duratorum saeculorum, or **cujus ferreae aetatis**; *a fight from which* (brazen age, the last and worst of all) *is granted to the god.*

EPODE XVII.

The poet ridicules, with bitter satire, Canidia and her sorceries. Affecting to recant, as if himself her victim, what he had before written (in Epode Fifth), he really repeats it all, and adds yet more; and in the words of reply which he puts into her mouth, makes her criminate and ridicule herself.

Compare the Fifth Epode, together with the introduction.

3. Dianae. Hecate, as in Epod. 5, 51. —— **4. Carminum.** Forms, in verse, of charms and incantations. —— **7. Turbinem.** The magical wheel, which, as it went round, involved the victim more and more in the wiles of the sorceress, and when turned back released him. —— **8. Nepotem Nereium.** Achilles, who at length healed, by the rust of his spear, the wound he had inflicted upon Telephus. —— **12. Hectorem.** The idea is by implication, that the body of Hector was restored by Achilles, who could not resist the supplications of Priam. —— **17. Volente Circa.** So Circe, moved by the prayers of Ulysses, freed the victims of her sorceries. —— **20. Amata,** etc. Of course, in irony. As an old Scholiast says, *urbanissima contumelia.* —— **22. Lurida.** When the body is wasted, and shows nothing but skin and bones. —— **25. Urget diem,** etc. Compare the poet's language in O. ii., 18, 15.—***Est***, like ἔστι, =*licet*. *And I may not.* So Tacitus, Germ. 5, ***Est videre—vasa.*** —— **28. Sabella.** So in Sat. i., 9, 29, *Sabella—cecinit anus.* The people seem to have been versed in magic arts. —— **29. Marsa.** As in Epod. 5, 76, the Marsi are here represented as excelling in magic incantations. —— **31. Hercules.** See note, Epod. 3, 17. —— **33. Virens.** This is the reading of the most MSS., and is adopted by nearly all the Editors; it is interpreted as referring to the color of sulphur flame, which Orelli describes as something "between light yellow, green, and blue." —— **35. Officina**; with *tu; you like a workshop.* —— **36. Finis.** On the gender, see note, O. ii., 18, 30. —— **36. Stipendium.** This word, as it means in general, *what one has to pay*, is used here in the sense of *poena.* —— **39. Mendaci lyra.** A refinement of irony and satire. In the same breath that he promises to sing her praises, he pronounces his lyre *mendacious.* —— **42. Infamis**; *defamed;* by Stesichorus (*vati*, l. 44). The story was, that the poet was punished by Castor and Pollux with blindness for slandering Helen, and was afterwards cured by them, on his writing a recantation. —— **42. Vicem.** *On account of* Helen. On the construction with *offensus*, see Z. § 458. —— **46. Obsoleta.** *Polluted.* The negative only makes more forcible the poet's allusion

to Canidia's mean origin. —— **48. Novendiales dissipare.** The sorceresses made use of the ashes of the dead for magical rites. In such rites they were thought more efficacious, when fresh and warm from the urn or the funeral pile. Hence they plundered the sepulchres as soon as possible after an interment; which idea is expressed by *novendiales*, as the funeral rites usually continued for nine days. Allusion is made to the tombs of the poor, *sepulcris pauperum*, for those of the rich were carefully guarded. —— **50. Venter**; for *filius*. Pactumeius seems to have been the name of some boy she had tried to palm off as her own. —— **56. Ut tu**; sc. fieri potest? Expresses indignation. See Z. § 609. *Cotyttia;* sc. sacra, the impure rites of Cotytto, a Thracian goddess. —— **58. Pontifex.** The pontifex maximus, being supreme in all religious matters, had jurisdiction over burials, and every thing pertaining to them. On the Esquiline was a burial place (see note, Epod. 5, 100), and here the sorceresses would plunder the tombs. —— **60. Peligna.** Like the Sabelli and Marsi, the Peligni were famous for their skill in sorcery. —— **62. Sed tardiora—votis.** *But a destiny slower than your wishes awaits you;* i. e. your wretched life shall be protracted contrary to your own ardent prayers for deliverance by death. —— **63. In hoc.** *For this* purpose alone. —— **75. Terra cedet.** The poet makes Canidia assume the proud air of a deity, under whom, as she strides on, the earth yields, as if unequal to the pressure. Orelli quotes Ovid, A. A. 1, 500: (Bacchus) "e curru Desilit; *imposito cessit arena pedi.*" —— **76. Cereas imagines.** The sorceresses went through their processes over waxen images, with the idea that the souls of the originals were all the while subject to their power. So Virgil, Ecl. 8, 80:

"Et haec ut cera liquescit
Uno eodemque igni, sic nostro Daphnis amore."

NOTES ON THE SECULAR HYMN.

1. The festival of the Secular Games, together with the name itself, *Ludi Saeculares*, was peculiar to the period of the Empire. The real object of its introduction and first celebration was to do honor to Augustus and to his government, the first ten years of which had just passed away. It seemed a fitting occasion, by means of a series of public games, at once to acknowledge and to secure the supreme power of Augustus, and to hand down his name to posterity, as the restorer of the state from strife and anarchy to harmony and established order. The Quindecemviri, in order to give greater *éclat* to the proposed games, sought to identify them with the existing *Ludi Tarentini*, which had been celebrated but three times during the period of the Republic. They declared that these games had been celebrated once in every century or *saeculum;* and having consulted the Sybilline books, of which they had charge, they formally announced that the time had now arrived for another celebration.

2. But the Secular Games differed essentially from the Tarentine. The latter were in every instance celebrated for the specific purpose of averting from the state some pressing calamity, and the services were in honor of Dis and Proserpina; but, in the celebration of the former, the infernal deities held but a subordinate place, while their object, as we have seen above, was a purely political one.

3. On the above-mentioned announcement of the Quindecemviri, the jurist Ateius Capito was appointed to make the requisite arrangements, and Horace was directed to prepare an Ode. First of all, heralds were sent round to invite the people to a spectacle which they had never seen before, and would never see again. Next, in anticipation of the ceremonies, the Quindecemviri distributed among the free-born citizens, on the Palatine and the Capitoline, torches, sulphur, and bitumen; and in these places, as well as in the temple of Diana on the Aventine, were also distributed wheat, barley, and beans, as offerings to the Parcae.

The festival was solemnized in summer, and lasted three days and three nights. Games were held in a place in the Campus Martius called Tarentum, and sacrifices were offered to the following deities: Jupiter and Juno, Apollo, Latona, and Diana, the Parcae, to Carmenta, Ceres, and to Dis and Proserpina.

At the second hour of the night, the ceremonies were opened by the emperor, who, by the river-side, sacrificed three lambs to the Parcae, upon three altars erected for the purpose. In the Tarentum a stage was erected, and on it was sung by a choir a festive hymn. On this first day the people went to the Capitol to offer sacrifices, and then returned to the Tarentum, to do honor to Apollo and Diana by singing choruses.

On the second day, the most honored matrons of the city went to the Capitol, and sang hymns; and the Quindecemviri sacrificed to the great divinities.

On the third day, Greek and Latin choruses were sung in the temple of Apollo on the

Palatine, by three times nine boys and maidens. During these three days, feasts and games were going on throughout the city.

The above account has been prepared from Hartung's description of the Tarentine Games, in *Rel. d. Römer*, vol. 2, 92, seqq., a translation of which may also be found in the Dictionary of Antiquities.

I add from the Dictionary of Antiquities the following statement of the several celebrations of the Secular Games: "The first celebration of the Ludi Saeculares took place in the reign of Augustus, in the summer of the year 17 B. C. The second took place in the reign of Claudius, A. D. 47; the third in the reign of Domitian, A. D. 88; and the last in the reign of Philippus, A. D. 248."

The following scheme, proposed by Steiner, and adopted by Orelli and Dillenburger, represents the manner in which the Secular Hymn was probably sung by the two choirs of boys and of maidens:

Stanzas 1 and 2, the *Proodus*, by the boys and maidens together.

Stanza 3, by the boys.	Stanza 9, the *Mesodus*,	Stanza 10, by the boys.
" 4, " " maidens.	verses 1 and 2, by the boys,	" 11, " " maidens
" 5, " " boys.	" 3 " 4, " " maidens.	" 12, " " boys.
" 6, " " maidens.		" 13, " " maidens
" 7, " " boys.		" 14, " " boys.
" 8, " " maidens.		" 15, " " maidens

Stanzas 16–19, the *Epodus*, by the boys and maidens together.

5. Sybillini—versus. It was understood to be in obedience to the authority of the Sybilline books, that Augustus celebrated the Secular Games. —— **6. Lectas—castos.** It was required that the boys and the maidens of the chorus should be of senatorial families, and the children of parents who were both alive, and had been married by the ceremony of the *confarreatio*, the most ancient and solemn of the Roman marriage forms. —— **10. Promis.** *Drawest out;* i. e. from the darkness of night. *Celas. Hidest;* in darkness. *Aliusque et idem. Different and yet the same;* that is, as Osborne remarks, different in semblance, and yet in reality the same. —— **14. Ilithyia;** Εἰλείθυια, from ἐλεύθω, an appellation of Diana. As if to do more honor to the goddess, he adds two appellations, *Lucina* from *lux*, an appellation of Juno also, and *Genitalis* from *genitum* (*gigno*). —— **20. Lege.** The allusion is to the Lex Julia de maritandis ordinibus, which was passed B. C. 18; its object was to encourage and regulate marriages. See note, O. iv., 5, 22, and Dict. Antiqq. under the word. —— **23. Ter.** See note, Epist. ii., 1, 36. —— **24. Frequentes.** *Numerously attended.* Translate the word, according to the Latin order, last in the stanza. —— **26. Semel.** *Once for all. Stabilis rerum terminus.* "*The sure event of circumstances.*" Osborne. —*Quod* depends upon *cecinisse*, which is equivalent to *in canendo.* —— **31. Fetus.** Here *the fruits of the earth;* as in Virg. Georg. 1, 55, *Arborei fetus;* also ib. 2, 390; and Cic. Or. 2, 30. —— **33. Condito.** Compare the poet's language in the last stanza but one of Tenth Ode of Book Second. —— **39. Jussa pars.** In apposition with *turmae.* Virgil represents the voyage of Aeneas to Italy, and the settlement of the Trojans there, as done in obedience to the command of Apollo; in Aen. 3, 94;

4, 345. —— **41. Sine fraude.** *Without injury.* —— **47. Remque prolemque.** *Wealth and* (numerous) *offspring.* The second *que* is elided before the vowel in *et* in the next verse. —— **49. Quaeque—impetret.** This is the true reading. *Quaeque* is governed by *veneratur*, which is equivalent to *venerando precatur.* —— **51. Bellante,** etc. The same sentiment in the celebrated line of Virgil, Aen. 6, 853:

"Parcere subjectis, et debellare superbos."

—— **54. Medus.** Here means *the Parthian*, as so often in Horace. —— **55. Responsa.** Compare the poet's words, O. iv., 15, 22. —— **60. Copia.** See note, O. i., 17, 16. —— **65. Arces;** here in the sense of *colles;* and the *Palatine hill* is thus referred because, as already mentioned in the introduction, hymns were sung in the temple of Apollo, on the Palatine. —— **69. Aventinum.** On the Aventine was a temple of Diana. The Algidus is also mentioned in O. i., 21, 6, as a favorite haunt of Diana. —— **73. Haec—sentire.** *Haec;* i. e. quae precati sumus. *Give heed to these prayers of ours.*

NOTES ON THE SATIRES.

We are indebted to the Romans both for the word Satire, and the species of composition which it designates. We find, however, that in the progress of Roman literature, both these underwent important changes. The word *Satura*, which properly means the same as *farrago*, a mixture of various things, was applied, at a very early period, to a kind of composition, which treated discursively of various subjects, partly in prose, and partly in poetry, and, in the poetical parts, in verses of different measures. From a passage in Livy,* which is the principal authority on this point, it would also appear that this early *Satura* was a rude kind of drama, partly extemporaneous and partly written, which developed no regular plot, and in its broad burlesque resembled the †Fescennine verses of the ancient people of Italy. The satires of Ennius and Pacuvius, though perhaps not dramatic, were, at least in their mixed and irregular character, examples of the ancient *Satura*.

In later times, after the regular drama had been introduced by Livius Andronicus, there arose the *Satira* or Satire, which, though not intended for the stage, yet in its aim to represent life, and in its adoption of something of the form of dialogue, shared some of the characteristics of the older *Satura*. Lucilius is mentioned by Quintilian as the first who gained distinction in this kind of writing, and he may be justly pronounced its inventor. He wrote in hexameter verse; and took the material of his satire from the whole range of human life, its illustrations of good and evil, of virtue and of vice, of wisdom and of folly.

It is this kind of Satire, which, both in its form and its subject-matter, these writings of Horace illustrate. His Satires are sketches of life and manners, of the life and manners of the Romans, in the reign of Augustus. His own words in several passages help us to indicate the

* B. vii., 2. † See Dict. Antiqq. under *Fescennina*.

particular style of satire in which he chose to write. In the First Satire of the First Book, he pleasantly inquires:

——"quanquam ridentem dicere verum
Quid vetat?"

And in the Tenth of the same Book he says—

"Ridiculum acri
Fortius et melius plerumque secat res."

In a word, it is the playful style of Satire, that which employs all the gentle arts of humor and raillery, in which Horace wrote, and in which he excelled. His satirical writings present a striking contrast to those of Juvenal, the master of grave, severe satire; and the contrast between these two satirists is easily explained by the difference of their personal character and of the times in which they lived. Horace was a man of genial temper and easy habit, a wise and well-bred man of the world and living in a time when there yet lingered something of honor and virtue in the luxurious life of Rome, he could make merry with the follies and even the vices of men. But Juvenal was a man of uncommon gravity and earnestness of character, and lived in a later and utterly corrupt age; and he came forth among his countrymen like an inspired prophet, arrayed in awful dignity, and scourged their wickedness with unrelenting severity.

We find imitations of Horace's style of satirizing in various modern writers, especially in Pope and Swift in English, and Boileau in French literature. Some of these imitations will be alluded to in the notes that follow.

BOOK I.

SATIRE I.

The poet illustrates the discontent of men with their own lot, and finds its cause in the passion of avarice.

The train of thought seems to be as follows:

Introduction (1–27): no one is content with his own lot, but every one envies another's; and yet no one is willing to change his lot, if the opportunity be offered him.—*With the implication that this discontent springs from avarice*, the various pleas of an avaricious man for hoarding up wealth are stated and replied to (28–91;—These pleas being untenable, the miser ought to put an end to the mere amassing of wealth, and wisely use what he has gained. And yet he need not turn spendthrift, for there is a due medium in all things (92–107). Conclusion (108–end): it is thus true, that no miser is content with his lot; thus in the haste of all to be richer than their neighbor, but few lead a happy life.

In the concluding lines, and especially lines 117–119, the poet virtually answers the question with which he opens the satire. The passage beginning with l. 108, particularly the words *nemo avarus*, explains the transition from the introduction to the principal part of the satire, and justifies us in supplying the thought, which we have given above in italics.

1—27. For the train of thought, see introduction. —— **1. Quam—sortem.** To be joined with *illa* in next line, by a construction common in prose and in poetry; = *illa sorte, quam—*. See Arn. Pr. Intr. 30. —— **3. Laudet.** Supply in translation, *quisque*, corresponding to *nemo* in l. 1. —— **7. Quid enim.** An elliptical expression, like τί γάρ, which serves to cut off all objection or contradiction. We may explain by supplying *dicis?* or *objicis?* Cicero, when he uses *quid enim*, generally has another question immediately following; e. g. quid enim? nonne concurritur? See Z. § 769; Hand. Turs. 2, 386. —— **10. Sub galli cantum.** *At cock-crowing;* here, of course by hyperbole, for the very early hour at which the client arouses his counsel. The *juris-peritus*, or *Juris Consultus*, is our *counsellor-at-law*, or *Jurist*. See Dict. Antiqq. under Juris Consulti. —— **11. Datis vadibus.** *Dare vades* is our expression *give bail*, used of a defendant who gives security for his appearance in court. The farmer (*rusticus*), who must needs come in from the country to appear in court at the trial, thinks it would be much happier to live in town, as he could then attend to judicial matters with less inconvenience. On the use of *vas* and of *praes*, see Dict. Antiqq. under *Praes.* —— **14. Fabium.** We find the same name in next satire, l. 134. Who he was, is not known; the name probably designates some tedious talker or writer. —— **18. Partibus.** *Your parts*, that you are to play in the drama of life. The expression is borrowed from the stage. —— **19. Nolint.** *They would be unwilling; nolint* is the apodosis, corresponding to *si—dicat.* —— **Beatis.** Dative by attraction, as *licet* governs the dat. and the acc. pron. *eos* is omitted. See Arn. Pr. Intr., 152, Z. § 601. —— **23. Praeterea—ludo.** This passage illustrates what is called *anacoluthon* (see A. & S. § 323, 3 (5), Z. § 739); the course of thought, interrupted by the parenthesis, is resumed with *sed*, but in a construction different from that with which the sentence commenced. —— **25. Olim.** *Sometimes.* See note, O. ii., 10, 17. —— **29. Caupo.** This is the reading of the most and the best MSS.; the only other that has any manuscript authority, is the one given in the various readings. All the others are conjectural. *Caupo* means *innkeeper; hic* is opposed to *ille*, and is emphatic; *this*, i. e. such a one as we see among us every day. In Sat. i., 5, 4, Horace has *cauponibus malignis*, where see note. —— **30. Hac mente.** The first plea (see introd.) of the miser; that he gathers and lays up, like the ant, against a time of need. —— **33. Exemplo;** sc. *iis. Their illustration;* the one they always use. —— **36. Quae;** = at ea, *but she.* The poet turns the miser's own illustration against him. The ant lays up,

but wisely uses her stores, but the miser never uses his piles of gold, but ever goes on accumulating. —— **Inversum annum.** So Cowper:

> "Oh winter, ruler of the *inverted year*,
> I love thee, all unlovely as thou seem'st,
> And dreaded as thou art!"

—— **38. Cum.** *While.* —— **40. Obstet.** In the same construction as *demoveat.* —— **42. Furtim.** Join with *defossa.* —— **43—51.** The miser argues, but if you begin to break the pile, it will by and by be reduced to nothing; to which the poet replies, that the money has no worth, if not devoted to necessary uses, and that for such uses small means will avail as well as large ones. Compare the sentiment in O. ii., 2, 1–4. —— **43. Quod**; =*at id si.* See above, note, l. 36. —— **45. Triverit.** The word has here a *concessive* force, sc. *licet*=though—suppose that—. See Z. § 529, Note. —— **46. Ac.** See n. Epod. 15, 5. —— **50. Naturae fines.** Osborne aptly compares Seneca: si ad naturam vives, nunquam eris pauper; si ad opiniones, nunquam eris dives.—Epist. 16. —— **Viventi.** The genitive is the usual case with *refert;* but *viventi* is here a *dativus commodi.* Dillenburger cites Tacitus, Ann. 15, 65, *referre dedecori.* See Z. § 408, 449. —— **51—60.** The miser urges that it is pleasant to take from a great heap; to which the poet replies, that a great heap is no better than a small one, if but the same quantity is taken from each. —— **54. Urna—cyatho.** The *urna* was a large vessel, holding four gallons; the *cyathus* about as large as our wine-glass. *Vel* means *or even.* —— **58. Anfidus.** The poet heightens the force of the image in l. 55, *flumine,* by mentioning a particular, and as he is wont, his native, river. So in O. iv., 14, 25, with which compare O. iii., 30, 10; iv., 9, 2. —— **59, 60.** In these, as in the two preceding lines, the language is partly figurative, partly plain. With the figure throughout: he who is content to drink from the *urna* or *cyathus,* runs no risk of getting the muddy water of the river, or of falling into it, and losing his life. Without figure: he who is content with a little, escapes irksome troubles, and the danger of missing the true ends of life. —— **61.** Another plea for hoarding up money: *Your social estimation is exactly in proportion to your means.* A sentiment certainly as common in a Christian country, and in our own, as in Rome in the time of Horace; one, too, that has just as much truth in it now, as it had then, and—no more! The poet does not directly refute this argument, but goes on to show, how unhappy is the miser who professes to act upon such a view of life as it involves. —— **Bona pars.** Like our common phrase, *a good many.* So in Ars. P. 297. —— **63. Illi.** *With such a man as that.* For dative, see Z. § 491; Arn. Pr. Int. 291. —— **66. Solitus,** sc. esse; dependent upon *memoratur* —— **Populus—sibilat.** The illustration goes, indirectly at least,

against the sentiment in l. 62. The miser is despised and hissed at, notwithstanding his chests of gold. —— **68. Tantalus.** The poet begins to mention the story of Tantalus, as an illustration of the miser's lot. —— **69. Quid rides.** The miser smiles, and interrupts, but the poet goes on, and shows how pertinent is the illustration. —— **71. Sacris.** *As if they were sacred;* and, therefore, may not be touched. —— **72. Tabellis.** *Paintings;* which are only to be seen. —— **80—87.** But perhaps, in sickness, the miser has kind and anxious friends? Not at all; all hate him. Nor is it strange. —— **88—91.** A vain expectation, to keep the friendship of your relatives, without any effort on your own part. *Si—velis* forms the protasis, and *infelix—perdas*, the apodosis, of the sentence. The MSS. are divided between *An, si* and *At si.* With Jahn, Dillenburger, Kirchner, and others, I prefer the latter. —— **92. Denique;** *in fine*, i. e. to sum up what follows from our examination. See introduction. —— **93. Plus;** i. e. than you really need. —— **96. Ut metiretur;** instead of counting it; because he had so much. —— **100. Tyndaridarum;** masculine, as it includes the sons as well as the daughters of Tyndarus; the fem. form would be *Tyndaridum.* The poet alludes to Clytemnestra, who slew her husband Agamemnon. —— **101. Ut—Naevius—Nomentanus.** *Like a Naevius, or a Nomentanus;* probably well-known spendthrifts of the time. Thus the miser, as men generally do, when hard pushed in argument, flies over to the other extreme. —— **102, 103. Pergis—componere.** Join *frontibus adversis* with *componere.* The figure is taken from two combatants, e. g. gladiators, set against each other for a combat; to express which *componere* is often used. See Lexicon. *You go on to set together, front to front, things that oppose one another.* —— **105.** The allusion in this line is probably to two persons who had diseases of an opposite nature. —— **108. Illuc—nemo ut.** *I return to the point, from which I started (namely), that no—.* See close of introd. This is a difficult and disputed passage; but in the above reading and interpretation, Orelli, Obbarius, Dillenburger, and Kirchner, all agree. —— **114. Carceribus.** The *carceres* of the Circus, literally prisons, *barriers*, were the *starting-places;* a kind of stalls, where the chariots and horses were stationed, till the signal was given for the race. —— **115. Illum;** sc. *equum.* —— **120. Crispini.** A loquacious philosopher of the day, and a poet withal, who is said to have written a work in verse upon the philosophy of the Stoics. In a spirit of good humor the poet adds the epithet *lippi*, which applied also to himself (see Sat. i., 5, 30).

SATIRE II.

The poet satirizes the tendency of men to run from one extreme to another. This tendency is stated directly in verse 24; and in the remainder of the satire it is illustrated by different forms of licentiousness, then prevailing at Rome.

1. Ambubaiarum. Syrian female musicians, notoriously immoral, who frequented the Circus and other places of resort. Juvenal also alludes to them in Sat. 3, 62–65.—The word itself is from the Syriac.—The word *collegia* is added in jest, as if these girls formed regular associations, like the *collegia pontificum, augurum,* and others. —— **Pharmacopolae.** *Pedler quacks.* Cicero refers to such a one in pro Cluentio, 14. —— **2. Mendici.** *Mendicants;* e. g. the priests of Isis and Cybele, who carried about an image of their deity, and begged alms; perhaps, too, the Jews, to whom also Juvenal often alludes, especially in Sat. 6, 543. —— **Mimae.** *Female pantomime players;* who acted in a kind of farce, generally low and indecent. In the regular drama, both Greek and Roman, women never played. —— **Balatrones.** *Buffoons.* Festus derives the word from *blatcae,* clots of mud cleaving to one's shoes or clothes after a journey. Orelli adds in explanation, "as mud to the shoes, so these buffoons stick to the rich." —— **3. Tigelli.** Tigellius, a celebrated musician of the time, a native of Sardinia, a favorite of Julius Caesar and of Augustus. He was popular with the classes just before mentioned, because he was always ready to lavish his money upon them. —— **4. Hic;** this one; some one of a character, the opposite of that of Tigellius. —— **7. Hunc.** Still another person. —— **8. Stringat.** *He wastes;* literally *strips off,* the metaphor being taken from stripping the leaves of a tree. —— **13.** This line also occurs in Ars. P. 421. —— **14. Quinas—mercedes.** *Mercedes* means here *interest* on *capital.* The legal rate of interest at the close of the Republic, and under the Emperors, was twelve per cent. or one per cent. a month; usually called *centesima,* because at this rate in a hundred months a sum was paid, equal to the principal. This usurer *cuts out,* deducts *five times* the regular interest from the *principal, capiti,* i. e. gets sixty per cent. for his capital. —— **16. Sumpta—virili.** Usually at the age of seventeen years. —— **17. Sub patribus duris.** Boys under such strict care would be in need of money, and such as had expectations could readily get it, though at enormous rates of interest, from the usurers. By the Roman law, persons under twenty-five were minors, and by the *lex Plaetoria,* fraudulent contracts with such were set aside, and the fraudulent party held liable to heavy penalties. The risk incurred, the usurers took well into the account in their rates of interest, when they lent money to minors.

—— **18. At**; *but* (some one may say), etc. —— **19. Vix—possis,** etc. So far from it, he makes himself as miserable as Menedemus in Terence's *Self-Tormentor*; the father, who drove his son away by hard treatment, and then led a wretched, penurious life, in order to punish himself.

SATIRE III.

Horace here exhibits with good sense and in his best vein, the propensity of men to see and condemn the faults of others, while they are blind to their own. Various illustrations are given, and the distinction is pointed out between an honest desire to correct the faults of a friend, and a malignant fondness of dwelling upon them. Thence the poet passes (l. 76) to the necessity of a just estimation of human errors, objecting to the Stoic dogma, that all sins are equal; and closes the satire with a pleasant raillery of the Stoic idea of the *Sapiens* or perfect sage.

We may compare Burns's words, in illustration of a sentiment kindred to that which Horace dwells upon in this satire:

"O wad some power the giftie gie us
To see oursel's as others see us!
It wad frae monie a blunder free us
An' foolish notion."

3. Sardus. See note, Sat. i., 2, 3. The epithet seems here contemptuous, as the Sardinians were in bad repute. Orelli mentions the proverbial expression, *Sardi venales; alter altero nequior.* —— **4. Ille,** *that,* by way of emphasis; i. e. the well-known. See A. & S. § 207, Rem. 24; Z. § 701. —— **Hoc.** So Cicero, Phil. 2, 32: *habebat hoc omnino Caesar.* It means, *had this habit, hoc* being equal to *hoc consuetudinis.* —— **Caesar;** Octavianus, who was adopted by his great-uncle Julius Caesar; which explains *patris* in next line.—Comp. note, Sat. i., 2, 3. —— **6. Ab ovo usque ad mala.** A proverbial expression drawn from the order of the courses at a Roman *coena*, which began with eggs, and ended with fruit; just as if we were to say, *from the soup to the dessert*, for the beginning and end of any thing. —— **Io Bacche.** Probably the chorus of some song, often sung by Tigellius. —— **7, 8. Summa—ima.** With *summa* and with *ima* supply *chorda*, which is suggested by *quat. chordis. Hac,* sc. voce, to which corresponds *Voce*, sc. ea. *Quatuor chordis* refers to the tetrachord or the lyre of four strings (see Dict. Antiqq. under Lyra). Gesner gives the true explanation thus: "Tigellius *modo utebatur* ea *voce*, quae *summâ* chordâ, *τῇ ὑπατῃ, resonat*, i. e. gravissima, *τῇ βαρυτάτῃ. modo ea* (*hac*) *quae imâ* chordâ, *τῇ νητῃ*, eademque acutissima, *τῇ ὀξυτάτῃ, resonat.*" As the *summa chorda* was the deepest, the base, and *ima chorda* the highest, the treble, the meaning simply is that he *sung* (*utebatur voce*) *now to the base, and now to the treble of the resounding lyre.* Other Editors, following the Scholiast, explain thus: *modo summa voce,*

modo hac voce *quae resonat*, i. e. est in *quatuor chordis ima:* but *summa chorda* and *ima chorda* are the regular expressions for ὑπάτη and νήτη or νέατη, sc. χορδή; besides *summa voce*, as Heindorf remarks, does not mean *in the highest tone*, but *with a loud voice.—Chordis* is abl. of instrument, *resonare chordis* being = *per chordas sonare* or *prodire ex chordis.* To explain by quae *est in* chordis, is to use bad Latin; see Hand, Turs. 3, p. 352. —— **11. Sacra ferret**; i. e. in opposition to *currebat*, in a stately, solemn step, like the κανηφόροι, Athenian maidens, who in the processions, *carried baskets*, containing sacred offerings, such as chaplets, frankincense, etc. —— **12. Modo reges**, etc. Boasting now of his friendship with the great, and now (*sit mihi*, etc.) declaring himself content with the humblest style of living. —— **15. Decies centena**; sc. millia sestertiûm; round number for a large sum; as we would say *a million. Dedisses*=si dedisses. —— **17. Erat.** On the mood, see n. O. ii., 17, 28. —— **Loculis.** *Loculi*, literally *little places*, here a box or chest, with compartments, for keeping money, valuables, etc. Comp. Epist. ii., 1, 175. —— **20. Immo alia, et fortasse minora.** *Yes*, (I have faults, but) *other ones, and perhaps smaller.* The reading *haud fortasse* rests on too slender authority. Hand contends that *fortasse* is never used with *haud.* See Turs. 3, p. 35. The poet concedes that he too has faults, but hopes they are not so deserving of censure as those of Tigellius, which he has described. —— **21. Maenius.** See Sat. i., 1, 101. *Novius;* perhaps the same as in Sat. i., 6, 121. The poet means to say, that he is not like Maenius, but on the contrary censures such a self-love as his. —— **25. Cum tua—oculis**, etc. It is worth while to compare here the language of Scripture in Matt. vii., 1–5. —— **27. Serpens Epidaurius.** In allusion to the piercing sight of the serpent. At Epidaurus there was a temple of Aesculapius, to whom the serpent was sacred. —— **29. Acutis naribus —hominum**; i. e. people so sharp on the scent for their neighbors' faults. —— **31.** *Rusticius* qualifies *tonso*, and *tonso* is dative, depending on *defluit;* flows off from, i. e. *hangs loosely upon one whose hair is awkwardly cut;* not cut in city style. On the care of the Roman gentleman in adjusting his toga, see Becker's Gallus, Excurs. on Male Attire.—*Male;* badly, i. e. *very* or *too* loose; it does not belong to *haeret*, which needs no qualification, as it means, sticks to, i. e. *pinches—the foot.* Comp. O. iv., 12, 7; Sat. i., 4, 66. —— **35. Concute**; shake, i. e. *search—yourself;* as in prose *excutere* is used, e. g. of the toga, shake it, to find any thing in it. —— **38—54.** Let us judge as leniently of our friend, as a lover would of his mistress, or a father of his son. —— **38. Illuc praevertamur.** *Praeverti* means *to turn one's self to a thing principally or in preference; illuc*=ad illud. *Let us above all things turn to this* (as an example). *Quod, that.* —— **40. Polypus**; the first syllable here long—though ordinarily short—in imitation, as Meineke thinks, of the Aeolic form πώλυπος. —— **45. Appellat paetum**, etc. It will be seen that in

these illustrations, the father uses gentle names, euphemisms, for positive bodily defects. What adds to the humor of the passage is, that the names are also names of noble Roman families. Sisyphus was a dwarf of the times. The other words the Lexicon will explain. —— **55—75.** But men, forgetting that they too have faults, pursue a course directly the opposite of all this. —— **56. Sincerum—vas incrustare;** *to coat over a clean vessel;* i. e. metaphorical for—daub over virtues with the names of vices. —— **57. Multum demissus,** *very deficient in spirit. Demissus* is generally used by Cicero in a good sense, *modest;* hence some Editors take here *probus* and *demissus* as opposed respectively to *tardo* and *pingui;* but Orelli gives passages in which *demissus* is used in a bad sense, and the construction here plainly requires such a sense. —— **59. Malo;** masc.; sc. homini. —— **63. Simplicior.** *Simplex* here is one who acts naturally, from impulse, without stopping to reflect about what he says and does. —— **69. Ut aequum est;** this belongs not to *dulcis,* but to all that follows. —— **70. Cum;** conjunction, to be joined with *compenset.* —— **Pluribus;** dat. depending upon *inclinet.* —— **71. Inclinet;** sc. trutinam. —— **72. Hac lege.** The *lex* is contained in *pluribus—inclinet.* —— **76.** For the train of thought, see introduction. —— **77. Stultis;** in the sense of the Stoics, in opposition to their ideal *Sapiens.* —— **82. Labeone.** Generally supposed to be M. Antistius Labeo, a jurist, and a man of rude manners. —— **83. Hoc;** nominative, referring to what follows. —— **86. Rusonem;** a money-lender, and also a writer, whose stories (see l. 89) the poor debtor must needs listen to, lest he offend his hard creditor. —— **87. Tristes;** so called, because then interest on money borrowed, or the principal itself, was due. Comp. n. Epod. 2, 69. —— **91. Tritum.** *Worn smooth;* i. e. from long and constant use; by Evander, the Arcadian prince, whom ancient fable connected with Rome and the Palatine hill. See Livy, 1, 5.—The poet has here a pleasant hit at the passion of the rich Romans for objects of great antiquity, ancient plate, furniture, etc. Comp. Sat. ii., 3, 20; and see on this point Becker's Gallus, p. 24. —— **92. Ante;** here used adverbially. —— **95. Fide.** See note, O. iii., 7, 4. —— **97. Sensus,** etc. Cicero has a similar view of this Stoic paradox, in de Finibus, 4, 19, 55: "*Sensus enim cujusque et natura rerum atque ipsa veritas clamabat quodammodo, non posse adduci, ut inter eas res, quas Zeno exaequaret, nihil interesset.*" Compare also Cicero's admirable raillery of the Stoics in his *Pro Murena,* chaps. 29, 30. —— **99. Cum prorepserunt,** etc. This Epicurean view of the origin of man and of human society is developed more fully in Liber I. of Lucretius *de Nat. R.* —— **100. Mutum.** *Dumb;* i. e. like brutes, uttering only inarticulate sounds. Such was man originally, according to this view, when he first *crept forth from* the earth. Afterwards necessity and expediency brought about a conventional language; and then, gradually, the laws and institutions of civilized society. —— **103. Verba**

—**nomina**: literally, verbs, names of things or nouns, i. e. **language**. —— **110. Editior**, = *superior*; but nowhere else used in this **sense**. Orelli. —— **111—119.** The poet still speaks the sentiments of the **Epicureans**. They allowed that man, by his constitution, could **distinguish** between good and ill, what is desirable and what undesirable; but **not** between justice and injustice, right and wrong. The latter distinction they founded in the usages of society. —— **115. Vincet ratio.** *Will reason triumphantly prove. Vincere* = *evincere*, to prevail over one's opponent in argument; in allusion to the efforts of the Stoics to carry their dogma by force of reasoning. —— **119.** The *scutica* was an ordinary whip, the *flagellum* a frightful scourge, which Keightley compares with the *cat-o'-nine-tails*. —— **120. Ut caedas—non vereor.** Reisig (Lat. Gr. p. 569) has best explained this construction, by supplying *illud* before *vereor; to strike*, etc., that *I do not fear*, etc. There is no need, therefore, of the supposition, that the poet wrote *ut* loosely, instead of *ne*. —— **126. Car optas quod habes.** These words must be joined in thought with the clause above: *si tibi regnum*, etc. In asking his question the poet makes that *si* emphatic: You say *if* men allow you to be king; but if your *sapiens* is every thing, is king, if, in other words, you are already king,—*why do you wish for what you have?*—The Stoic idea of the Sage, Cicero refers to in de Amic. c. 5; and dwells upon in de Offic. 3, 4. See note above on l. 97. —— **127. Chrysippus**, who was, next to Zeno, the most eminent of the Stoic philosophers. —— **129. Hermogenes**, a celebrated singer, the same who is referred to in Sat. i., 9, 25; 4, 72; 10, 80; but a different person, as Orelli thinks Kirchner has clearly shown, from the Tigellius, in Sat. i., 2, 3. —— **130. Alfenus.** Orelli has *Alfenius*, on the authority of an inscription. Who the person was, is not well established. —— **136. Latras**; like a dog; a comparison which the poet uses in his raillery, as the Stoics were, as Dillenburger remarks, at least *semi cynici*, κυνικοί, κυών. —— **137. Quadrante.** The fourth part of an *as*, and the smallest piece of Roman coin. The public baths were originally instituted for the poor, and were always intended chiefly for their convenience; hence the low price, a *quadrans*. See Dict. Antiqq. under *Baths* —— **139. Crispinum.** See note, Sat. i., 1, 120.

SATIRE IV.

In this satire, Horace defends himself against two classes of his critics. The one, offended at the simplicity and graceful negligence of his satires, denied them the name of poems, and indeed to satire itself the name of poetry. The other alleged that he wrote with malignity, and spared not even his personal friends.

The charges were, then, substantially these: that he was no poet, and that he was a malignant satirist. After some pleasant allusions to Lucilius, and to Fannius, an inferior poet of the day, and then to the general dislike of satire, Horace begins his defence at line 38, and replies to the first charge in lines 38-63, and to the second in the remainder of the satire.

1. Eupolis, etc. These three poets were the masters of the *prisca* or *vetus, comoedia*, the old comedy, of the Greeks. *Vetus, old*, in distinction from the *media, middle*, and the *nova, new*. The Old Comedy, in its freedom in ridiculing the men and events of the day, and in introducing living persons by name, was in its nature like the Roman Satire, and the Satire of modern times. Hence its mention here.—See note on Ars. Poet. 281–284. —— **6. Omnis;** i. e. entirely, expressing the resemblance between Lucilius and the writers of the Greek comedy. Lucilius was the first Roman poet who wrote in the regular satire. He was born at Sinuessa, B. C. 148. —— **7. Mutatis,** etc. The Greek comedy was written in iambic verse; Lucilius wrote mostly in hexameters, sometimes in iambic and trochaic verse. —— **10. Ut magnum.** *As if* (it were) *a great thing.* —— **Stans,** etc., i. e. "without changing his position, a figure taken from the plays of boys or the feats of tumblers." Keightley, from Orelli. —— **11. Cum;** the causal particle, *since;* the image from a muddy stream. —— **14. Crispinus;** who thinks every thing depends upon facility in writing. See note, Sat. i., 1, 120.—*Minimo;* the lowest; or, as we say of one who *challenges, at the largest odds*, e. g. a hundred to one. —— **19. Follibus.** He compares a tumid style with the puffing and blowing of a blacksmith's bellows. —— **21, 22. Ultro—imagine.** Some suppose that these words mean, that the writings and bust of Fannius had been deposited in the public library; but Franke's explanation is simpler and nearer the text, that the friends of Fannius had brought him *capsae* for his poems; and also a bust for himself. *Ultro*, literally of their own accord; the things were brought *without solicitation* on the part of Fannius. The *capsa*, like the *scrinium*, in Sat. i., 1, 120, was a wooden case, with *loculi*, compartments, designed to hold books, writings, or other things. See Dict. Antiqq., also Bibliotheca Sacra, vol. iii., pp. 227, 228. —— **23. Timentis.** Agrees with *mei*, implied in *mea*. —— **24. Utpote,** etc. "By attraction for—quippe cum plures culpari digni sint." Orelli. —— **25—38. Quemvis,** etc. The poet now illustrates the *plures culpari dignos*, and shows who they are that

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In this satire, Horace defends himself against two classes of his critics. The one, offended at the simplicity and graceful negligence of his satires, denied them the name of poems, and indeed to satire itself the name of poetry. The other alleged that he wrote with malignity, and spared not even his personal friends.

The charges were, then, substantially these: that he was no poet, and that he was a malignant satirist. After some pleasant allusions to Lucilius, and to Fannius, an inferior poet of the day, and then to the general dislike of satire, Horace begins his defence at line 38, and replies to the first charge in lines 38-63, and to the second in the remainder of the satire.

1. Eupolis, etc. These three poets were the masters of the *prisca* or *vetus, comoedia*, the old comedy, of the Greeks. *Vetus, old*, in distinction from the *media, middle*, and the *nova, new*. The Old Comedy, in its freedom in ridiculing the men and events of the day, and in introducing living persons by name, was in its nature like the Roman Satire, and the Satire of modern times. Hence its mention here.—See note on Ars. Poet. 281–284. —— **6. Omnis;** i. e. entirely, expressing the resemblance between Lucilius and the writers of the Greek comedy. Lucilius was the first Roman poet who wrote in the regular satire. He was born at Sinuessa, B. C. 148. —— **7. Mutatis,** etc. The Greek comedy was written in iambic verse; Lucilius wrote mostly in hexameters, sometimes in iambic and trochaic verse. —— **10. Ut magnum.** *As if* (it were) *a great thing.* —— **Stans,** etc., i. e. "without changing his position, a figure taken from the plays of boys or the feats of tumblers." Keightley, from Orelli. —— **11. Cum;** the causal particle, *since;* the image from a muddy stream. —— **14. Crispinus;** who thinks every thing depends upon facility in writing. See note, Sat. i., 1, 120.—*Minimo;* the lowest; or, as we say of one who *challenges, at the largest odds*, e. g. a hundred to one. —— **19. Follibus.** He compares a tumid style with the puffing and blowing of a blacksmith's bellows. —— **21, 22. Ultro—imagine.** Some suppose that these words mean, that the writings and bust of Fannius had been deposited in the public library; but Franke's explanation is simpler and nearer the text, that the friends of Fannius had brought him *capsae* for his poems; and also a bust for himself. *Ultro*, literally of their own accord; the things were brought *without solicitation* on the part of Fannius. The *capsa*, like the *scrinium*, in Sat. i., 1, 120, was a wooden case, with *loculi*, compartments, designed to hold books, writings, or other things. See Dict. Antiqq., also Bibliotheca Sacra, vol. iii., pp. 227, 228. —— **23. Timentis.** Agrees with *mei*, implied in *mea*. —— **24. Utpote,** etc. "By attraction for—quippe cum plures culpari digni sint." Orelli. —— **25—38. Quemvis,** etc. The poet now illustrates the *plures culpari dignos*, and shows who they are that

dislike satire. —— **28. Aere.** *Bronze.* Read the article *Aes* in Dict. Antiqq. —— **30. Quin,** = *quin immo, nay even.* —— **32. Ut,** and also the preceding *ne,* depend upon *metuens.* —— **34. Foenum,** etc. A common cry of the street, here humorously applied to a poet. A vicious ox or cow usually had a wisp of hay fastened to its horns, as a warning to the passers-by. —— **37. Lacu.** By this word were designated the basins, containing a head of water, supplied from the aqueducts, to which, as to a city-pump, the poor might come, who could not afford to have the pipes in their own houses. They are here referred to, because they were naturally thronged by servants and loungers. —— **38.** The poet (see introduction) admits that, in his Satires, he is not, in the highest sense of the word, a poet. We must bear in mind that these criticisms were made upon the satires; the odes were written afterwards. —— **39. Poetis.** See note, Sat. i., 1, 19.—*Dederim; I should allow;* the subj. softens the assertion. See A. & S. § 260, Rem. 4; Z. § 527. —— **40. Concludere.** *To round.* —— **42. Sermoni;** i. e. prose. —— **45. Quidam.** The Alexandrian critics. Their view seems to have been, that Comedy was restricted both in its language (*verbis*) and matter (*rebus*) to every day life, and did not rise to the dignity of poetry. —— **48. At pater.** So may say an objector, in defence of comedy. (Comp. Ars. P. 93, 94.) —The language refers to a character common in comedy, as in the Adelphi, and in the Self-Tormentor of Terence. —— **52. Pomponius.** Some dissolute young man of the time. The reply to the objector is: Just so Pomponius's father might talk, it is the language of real and of common life. —— **58. Tempora;** in reference to quantity, *times;*=*pedes, feet; modos,* to rhythm, *measures.* —— **60. Ut si.** After *ut,* repeat *invenias; as* (you would find) *if,* etc. The meaning is: take from my verses the feet, rhythm, order, and you would not *still* find poetry there, as you would, after putting to the same process those verses of Ennius. *Etiam* means *still, yet.*—*Solvas; turn to prose.* —— **64.** See introduction. The poet wonders (65–78) that he should be so much feared, since he shuns publicity, and reads his satires only to his particular friends. —— **65. Sulcius—Caprius.** Probably two well-known lawyers; the Scholiast says, informers. —— **66. Male;** = valde. —— **71. Pila.** The Roman booksellers suspended the titles of their books on the door of their shop (*taberna*), or on the pillar of the portico, under which the shop was. See Becker's Gallus, Exc. 3; Biblioth. Sacra, Vol. 3, p. 229. —— **72. Tigelli.** See note, Sat. i., 3, 129. —— **78—end.** The poet now repels the charge of malignity; and to show how abhorrent was such a temper to his whole character, he dwells, as in other parts of his works, upon the judicious and careful training he had received from his father. —— **79. Inquit.** *Some one says;* or *it is said.*—*Hoc* is accusative.—*Studio;* with eagerness; *on purpose.* —— **86. Tribus lectis;** i. e. the Triclinium. See note, Sat. ii., 8, 20. *Quaternos; four on each* couch, and twelve in

the company; usually there were but three on a couch, and nine at the table. The rule of Varro was, that the number of guests at a dinner-party should not be smaller than the number of the Graces, nor greater than that of the Muses. —— **88. Qui—aquam;** either to drink, or for washing. The whole expression for *convivator*, the host.—*Hunc;* in same construction as *cunctos; potus* (part.) agrees with *unus.* —— **94. Capitolini.** So called, because once governor of the Capitol. The Scholiast says, that when in this office, Petillius stole the crown of Jupiter Capitolinus, but was acquitted on trial, through the favor of Augustus. —— **100. Loliginis.** *Loligo* means a cuttle-fish; the whole expression is metaphorical for *rank malignity.* —— **102. Ut si,** etc. Dillenburger explains this construction thus: *ut* promitto, *si quid aliud vere de me promittere possum*, it a*promitto abfore*, etc. —— **105.** *Hoc* is the abl., the usual case with *suesco* and its compounds; Dillenb. makes it an acc. *Me* is the object of *insuevit.* Comp. Sat. ii., 2, 109. Also Tacitus, Ann. 2, 52: ut *lectos viros* imperiis *suesceret.* —— **118. Custodis.** Comp. Sat. i., 6, 81, and note. —— **123. Judicibus selectis.** A body of judices chosen, by the provisions of the *Lex Aurelia*, enacted B. C. 70, from the senators, equites, and *tribuni aerarii;* they were 360 in number. It is not known whether the Lex Aurelia determined the number of judices in any given case, but it is conjectured that the number was seventy. They tried criminal cases. See Dict. Antiqq., under *Judex.* —— **124. An,** join with *addubites; or can you doubt*, &c. —— **133. Lectulus.** *My couch;* here the allusion is to reclining upon it for study, reading, writing, &c.—See Becker's Gallus, p. 42. Bibl. Sacra, vol. iii., p. 228. —— **137. Haec;** i. e. what is said in preceding lines, from *Rectius.* —— **141. Multa—manus.** Horace humorously says, that all the poets, most of whom were far from friendly to him, would turn to his aid in a body, and bring to terms such an enemy of poets. —— **143. Judael.** The comparison seems to turn upon the zeal of the Jews in proselyting.

SATIRE V.

This Satire is a humorous description of a journey which Horace made from Rome to Brundusium, in the company of Maecenas and of other friends. It is generally supposed that the party was arranged by Maecenas, when he had occasion to go to Brundusium, B. C. 37, to aid in settling terms of reconciliation between Octavianus and Antony; as he had done once before, B. C. 40, when the alliance called *foedus Brundusinum* was formed between the two triumvirs.

The route from Rome to Capua, and thence to Beneventum, lay on the Appian Way, and thence to Brundusium on the side-road, called the Via Egnatia. The poet, and his friends, must have travelled very leisurely, as they occupied certainly fifteen, and perhaps, as Orelli conjectures, seventeen, days in reaching Brundusium, which was three hundred and twelve miles from Rome.

Becker has made a very happy use of this Satire in the *Journey* Scene of his "Gallus: or, Roman Scenes of the Time of Augustus."

I give from Heindorf (Wüstemann's edit.) the following table of the days, and of the places, with their relative distances. The miles are Roman, which are a little shorter than the English mile.

DAYS.	PLACES.		MILES.
	Rome.		
I.	Aricia,	now *La Riccia*	16.
II.	Forum Appii,	" *Borgo Lungo*, near *Treponti*	20.
III.	Feroniae fanum.		
	Anxur, or Tarracina.	" *Terracina*	20.
IV.	Fundi,	" *Fondi*	12.
	Formiae,	" *Mola di Gaeta*	12.
V.	Sinuessa,	" *Bagnoli*	18.
	Villa, near the Campanian bridge		3.
VI.	Capua,	now *Capua*	22.
VII.	Cocceius' Villa, near Caudium		21.
VIII.	Beneventum,	now *Benevento*	12.
IX.	Villa, near Trivicum.		
X.	"Oppidulum quod," &c., l. 87		24.
XI.	Canusium,	now *Canosa*.	
XII.	Rubi,	" *Ruvo*	30.
XIII.	Barium,	" *Bari*	21.
XIV.	Egnatia,	" *Monopoli*	37.
XV.	Brundusium,	" *Brindisi*	44.
			312.

But perhaps the poet omitted two stopping-places between Barium and Brundusium, which are given in the *Itinerarium Antonini*; if so, the above must be modified as follows:

XIII.	Barium	
XIV.	Ad Turres	21.
XV.	Egnatia, now *Monopoli*	16.
XVI.	Ad Speluncas	20.
XVII.	Brundusium, now *Brindisi*	24.

1. Aricia. On the distance, modern name, &c., of this town, and of all the towns mentioned in the Satire, see Table, at the end of the Introd. —— **3. Longe doctissimus.** Probably said in jest, as we have no such account elsewhere of the person. —— **F. Appi.** So called from Appius Claudius Caecus, who built the *Appia Via*. —— **4. Nautis,** *boatmen*; great numbers of whom lived at Forum Appii, who were employed in forwarding passengers along the canal, from that place to Terracina.—*Cauponibus malignis.* The travel by the canals, and the number of boatmen, would naturally require numerous inns. Many of them doubtless were very low places, and their keepers may have deserved in an especial manner the epithet, *maligni*; but this class of people, both in Greece and at Rome, was notorious for cheating and fraud of every description.—— **5. Altius—Praecinctis,** literally for travellers higher girt; i. e. *more expeditious,* as a traveller in haste would

gird up the loose Roman dress as high as possible, in order to get on more rapidly.—On *ac*, see n. Epod. 17, 4. —— **6. Unum**; i. e. (with *iter*) one day's journey; he means to say, rapid travellers would make the journey from Rome to Forum Appii in one day; we took two for it. —*Minus—gravis—tardis. Is less troublesome to the slow*; i. e. simply, those who journey leisurely get on with more ease and convenience than those who travel rapidly. —— **7. Ventri—bellum**; i. e. eat no supper. —— **9. Comites.** Not merely Heliodorus, but all who had reached Forum Appii at the same time as himself, and were intending to take the night boat on the canal. —— **11. Pueri,** the slaves of the passengers —— **16. Nauta—viator.** Keightley seems to be right in taking *nauta* to be the boatman, who drove the mules, and *viator* some poor foot-passenger, who joined company with him. For a while they sang together; but by and by, perhaps when they stopped to bait the mule, the *viator* lay down to sleep, and the *nauta* followed his example.—Others, and among them Becker (*Gallus*, p. 64), suppose the *viator* to be on board the boat; and also the *nauta*, who guides the mule, as he sits or stands in the boat. —— **21. Prosilit,** *leaps forth*; i. e. on shore. —— **23. Quarta—hora,** ten o'clock, several hours behind the time, owing to the boatman's sleeping on the way. —— **24. Feronia.** The name of an ancient Italian divinity. Her temple, Fanum Feroniae, together with the grove and fountain sacred to her, was three miles from Terracina, to which the travellers, after washing and taking breakfast, proceeded on foot. —— **26. Anxur**; this was the Volscian name, Terracina the Latin; the modern Terracina lies at the foot of the rocky hill, on which lay the ancient town. —— **29. Aversos amicos.** Antony and Octavianus; see Introd. When the earlier alliance was formed at Brundusium, Maecenas acted as the friend of Octavianus, and Cocceius, with Asinius Pollio, as the friend of Antony. Now, as appears from l. 33, Fonteius Capito represented Antony. —— **32. Ad unguem factus homo**: literally, made to the nail,—i. e. made accurately; *a perfect gentleman.* The metaphor is taken from sculpture, as the artist judges of the accuracy of his work, especially of its smoothness of surface, by running the nail over it. Sculptors, also, when modelling in clay, make use of the nail in the finer parts of their work. —Comp. Ars. P., 294. —— **34. Praetore**; a pleasant hint at the man's fondness for official parade. He was the prefect, a kind of *selectman*, of a second-class town, but he carried himself as if he were the *praetor urbanus*, the *Mayor* of Rome itself. —— **35. Scribae.** The *Scribae* were clerks in the pay of the state; perhaps from this office Aufidius had been promoted to the *prefectura*. —— **36. Praetextam,** etc. The *toga praetexta* was the robe with purple border, worn by the higher magistrates. The *latus clavus*, or *laticlavia*, was a broad strip of purple woven into the front of the tunic, and was a badge of senatorian rank.

Not content with these insignia, our pompous officer had a *pan of coals, prunaeque batillum*, carried before him, on which perhaps to burn incense, as if the presence of Maecenas in the town should be attended with sacrifices to the gods. —— **37. Mamurrarum—urbe.** Formiae (see n. O. iii., 17, 6), which the poet here calls the *city of the Mamurrae*, as if that were an old noble family, in satirical allusion to a man of that name, who had, by the favor of Julius Cæsar, amassed great wealth, but was of low origin, and of vulgar character, and universally despised. —— **38. Murena—Capitone.** Probably they each had a house and establishment at Formiae, and in their emulation to accommodate the poets, one furnished the lodgings, and the other the table. Murena has been mentioned in Introd. to O. ii., 10. —— **40. Plotius.** M. Plotius Tucca, mentioned also Sat. i., 10, 81. See n. O. i., 6, 1. —— **41. Animae quales**; for *animae* tales, qualibus. —— **44. Jucunde—amico.** Comp. Cic. de Amic. c. 5: *Quid dulcius, quam habere, quicum omnia audeas sic loqui, ut tecum?* —— **45. Campano ponti,** now called *Ponte Ceppani*, over the *Savone*, the ancient Savo. Perhaps the *villula* belonged to the state, and was designed for the accommodation of magistrates, &c., when on a journey. —— **46. Parochi,** *purveyors*; public officers, who provided for those who were travelling in the service of the state. —— **49. Crudis**, referring to Virgil, who seems to have suffered all his life from a feeble stomach. —— **51. Nunc mihi—Musa,** etc. In imitation of the gravity of epic poetry, as the poet is about to describe an encounter of wits between two jesters or clowns of the party. Sarmentus, as appears from what follows, was originally a slave. The other is unknown. *Cichirrus*, κίκιρρος, was probably a nickname. —— **55. Domina,** the widow of M. Favonius, whose slave Sarmentus had been. —— **58. Caput et movet,** in imitation of a horse. —— **Tua cornu,** etc. In prose it would be: *nisi tuae fronti cornu exsectum foret.* —— **60. Minitaris.** Better than *minitaris*. The sense is: *since* your aspect, as you are, is so threatening, what would it be, &c. —— **62. Campanum in morbum.** The scholiast says that the Campanians were subject to warts, which grew on the forehead, often to a great size. —— **63. Cyclopa.** Polyphemus. —— **64. Larva,** etc.; i. e. his own face would be mask enough, and his great size would supersede the need of buskins. —— **65. Catenam.** The joke is upon the former servile condition of Sarmentus. Orelli explains thus: whether he had consecrated his chains, as the Roman boys did their *bullae*, or golden bosses, when they put on the *toga virilis*. —— **66. Scriba.** Since the death of Favonius, Sarmentus probably had this place in the service of Maecenas. —— **71. Sedulus,** etc. The grammatical order is thus: *sedulus hospes paene arsit, dum versat*, etc. —— **78. Atabulus,** a wind blowing from the east,—now called *Altino*. —— **79. Erepsemus,** for *erepsissemus*. —— **Trivici.** This station, given above in the table, is not put down in the Itineraries. It is sup-

posed to have been a public villa, near the modern *Trivico.* —— **83. Oppidulo,** etc. What town is here referred to is a point that has never been made out. Walckenaer (from whom Dillenb. quotes) has shown that it could not have been *Equus Tuticus,* as that was quite out of the road; but he fails to make it certain that it was *Asculum.* —— **84. Venit,** from *veneo.* —— **86. Ut,** *so that.* —— **87. Ditior,** agrees with *locus,* which refers to Canusium. The air of negligence in the construction agrees with the easy style of the whole satire. The poet means to say, that Canusium is as ill supplied with water as the last stopping place. —— **93. Lymphis;** here put for *Nymphis.* The poet seems to mean, that the badness of the water is owing to the anger of the Nymphs of the springs. —— **95. Liquescere.** "To this piece of heathen jugglery we have a counterpart in the false miracle, which, even up to the present time, is annually exhibited not far from the same place, namely, the melting of the blood of St. Januarius at Naples."—*Osborne.* —— **Flamma sine.** See n. O. iii., 19, 15. —— **96. Judaeus Apella.** *Apella* was a common name among the Jews, and is here used for any Jew. The Jews at Rome were numerous at this time; they belonged mostly to the class of *libertine.* They lived in a particular quarter, the *regio Transtiberina,* now called the *Trastevere;* just as the Jews at Rome now do in the quarter called *Ghetto.* With a faith so different from the Roman, they were a proverb at Rome for credulity and superstition. Hence is apparent the meaning of Horace in this expression. —— **97. Securum;** i. e. take no active interest in human affairs. The Epicurean doctrine of Lucretius de Rer. Nat., 5, 82; and 6, 56; *Nam bene, qui didicere, deos securum agere aevum.*

SATIRE VI.

The intimacy of Horace with Maecenas, and other distinguished men, drew upon him the envy of many, who taunted him with his humble origin, and charged him with a vain love of social distinction. To the malicious insinuation of such persons we are indebted for the present Satire. Opening with a compliment to Maecenas for his freedom from prejudices of birth, he descants upon the folly of pride of ancestry and of vain ambition (1-44). He then passes to a particular though familiar defence of himself against the envious charges of his enemies. He adverts to the origin and the basis of his intimacy with Maecenas (49-64); to his education and moral training, for which he was indebted to his excellent father, whose virtues made his son prouder of his parentage than if he had been the son of a noble (65-99); and lastly to his own simple and unambitious manner of life, in which he was far from all burdensome ambition, and was happier than if he could boast of a long line of distinguished ancestors (100-end).

The Satire was probably written at about the same time as the Fifth of this Book.

1. Non, etc. Join *non* with *suspendis,* and *quia* with *nemo—est. Quidquid;* join with *nemo;*=eorum *quidquid,* etc.; and see n. Epod.

5, 1. —— **4. Legionibus,** means here armies, as often in prose. —— **5. Naso,** etc.; quite the same as our vulgarism *turn up your nose at;* but observe the different construction in the Latin and the English expression. —— **7. Cum,** does *not* mean *since*, else the verb would be *neges; cum—negas* must be closely connected with *persuades*, etc. —— **8. Ingenuus.** *Free-born.* This is always the meaning of the word, when applied to persons; and though we might prefer the sentiment which we should have by translating, *a man of worth*, or *of liberal character*, etc., we must adhere to the uniform usage of Latin writers. —— **9. Tull.** Servius Tullius. See Livy, 1, 40. —— **10. Nullis,** has here the same force as when we say, "a man of *no* family." —— **12. Valeri.** P. Valerius Publicola. See Livy, 1, 2, and 8. —— **12. Unde,**=*a quo.* See n. O. i. 12, 17. —— **13. Fugit,** historic present, which (as Madvig has shown) is not confined to regular and continued narration. Dillenburger gives the following passages, cited by Madvig: Sat. i., 2, 56; ii., 8, 61; and adds Tibull., 2, 4, 55; Ovid, Met. vii., 290. —— **14. Licuisse.** *Licere* means *to be valued; pluris, at more.* —— **15. Quo.** See A. & S., s. 206 (6). —— **17. Titulis.** See n. O. iv., 8, 13. The *imagines* were waxen images of one's ancestors, kept, like family portraits or busts with us, in the *atrium* of a Roman house. They were carried in processions at funerals. —— **20. Novo;** i. e. a *novus homo. Decio, Appius,* translate *a* Decius, *an* Appius; i. e. men like Decius and Appius. —— **Censor.** The censor had the control of the lists of citizens, and had the power to decide every man's civil position. For good cause, he could strike off a senator from the list, or otherwise degrade any citizen. Appius Claudius Pulcher, censor, B. C. 50, was very strict in the exercise of his functions. —— **22. Vel merito;** i. e. vel merito me moveret censor. *Propria*, etc., is a proverbial expression, probably drawn from Aesop's fable of the ass in a lion's skin. —— **23. Sed,** etc.; i. e. true as that is, yet all are carried away with a love of glory. —— **24. Tilli.** A person who, as the scholiast tells us, had been removed from the senate, but afterwards restored, and also made *Tribunus militum.* The tribunes of the first four legions wore the *laticlavia*, on which badge see n. Sat. i., 5, 36. —— **28. Nigris pellibus,** four *black thongs*, or ties, which fastened in front the shoe worn by senators, which was higher than the ordinary shoe, and more like our boot. See Dict. Antiqq., p. 190. —— **34. Promittit;** i. e. on becoming a senator, virtually assumes such obligations. —— **38. Tune,** etc. A question from one of the people to one so suddenly raised to high office.—The names in the line are those of slaves. —— **39. Saxo;** sc. Tarpeio; the southern summit of the Capitoline hill, from which citizens were sometimes thrown down, who had been condemned for capital offences. Though the rock was formerly higher than now, and its side steeper, yet, at the present day, at one place on the *Monte Caprino* (the modern name of

the Tarpeian Rock) you look down a precipice sixty or seventy feet in height.—*Cadmo*, the name of an executioner. —— **40. Gradu—uno**; an expression borrowed from the theatre, where the citizens sat according to rank. See n. Epod. 4, 16. —— **41. Pater quod erat**; i. e. a *libertinus*. —— **Paulus—Messala,** etc. The rejoinder of the poet; as if because you have never been yourself a slave, like your colleague, you are therefore equal to a Paulus or a Messala; men who belong to the most ancient noble families. —— **43. Foro—funera.** Funeral processions went through the forum, where the eulogy was generally delivered. Musicians always formed a part of these processions, flute-players, trumpeters, hornists, etc.—*Magna*, used adverbially, belongs to *sonabit*. —— **Tenet —nos.** Takes; i. e. greatly pleases us. The poet means to hit the empty judgment of the crowd, who think well of the man, because he has stout lungs, and a stentorian voice. —— **48. Tribuno.** Horace had been a tribune in the army of Brutus and Cassius. See Life of Horace; also Introd. to O. ii., 7. —— **49. Ut forsit,** *though perhaps*. *Forsit* is found only in this passage. So Hand, Turs. ii., p. 713.—*Honorem* refers to the office of tribune. —— **51. Prava—procul.** Join these words with *dignos*, being *far from*, etc. They form, as Dillenburger well says, a kind of accusative; in Greek the participle ὄντας would be expressed. **55. Varius.** See n. O. i., 6, 1. —— **59. Satureiano.** Satureium or Saturium was near Tarentum. —— **61. Nono—mense.** The length of time seems to illustrate what is said of Maecenas in line 51, *cautum*, etc. —— **63. Turpi**; sc. homine. The prep. ab is generally expressed with abl. after *secernere*. See Z. § 468. —— **64. Vita et pectore puro,** must be referred to Horace himself, not to *patre*. —— **71. Qui pauper,** etc. *Who* though *a poor man*, etc. See a correct view of the whole passage in Arn. Pr. Intr., p. 124, note r. —— **72. Flavi.** Flavius was probably the master of the common school at Venusium, which would of course afford inferior advantages for education, compared with the schools of the metropolis. —— **72, 73. Magni—magnis.** Used ironically to express the airs of importance, which the centurions assumed; very much as we say familiarly, *big*. —— **74. Suspensi**; = qui suspendebant.—*Loculi* is here put for *capsa*, or *scrinium* (on which see notes, Sat. i., 4, 21; and the cut, p. 204), which the boys used, like our *satchel*, to carry their books in. The *tabula* was a tablet, or table, which they perhaps used to write upon, or for arithmetical calculations, just as with us a boy would use a *slate*. Horace here means to say that the country school-boys carried these themselves; in the city they were carried by the *custos* (see note below, l. 81), as we learn directly from Juvenal, Sat. x., 117; Quem sequitur custos *angustae* vernula *capsae*. —— **75. Aera,** means here the money paid for instruction; *tuition*. Juvenal has the same word in Sat. vii., 217, *rhetoris aera*. This, it seems, was paid on the Ides of the month. The meaning of the distributive *octonis* is, that

there were *eight* school months in the years, and that on the Ides of *each* of these eight months the tuition was carried. This is the explanation given by C. F. Herrmann, to whose interpretation of this passage I have elsewhere referred, viz. in Bibl. Sacra, vol. iii., p. 228. —— **79. In magno ut populo.** The *ut* is elliptical, and, referring to *vestem servosque sequentes*, is equal to *ut fieri solet*, or *ut expectare potest*.—Ut has sometimes in similar constructions a limiting force (which I have illustrated in note on Livy i., 57), but, I think, not here. A very full view of this use of *ut*, Kühner has given in his edit. of Tusc. Quaestt., 1, 8, 15. —— **81. Custos.** The Roman boy, as well as the Greek, was sent to school under the care of a slave, who also carried his books, etc. The regular name of this slave was *paedagogus*, παιδαγωγός. St. Paul makes a fine metaphorical use of this custom in Galatians iii. 24: *The law was our schoolmaster* (παιδαγωγός) *to bring us to Christ*.—Horace here says, in grateful praise of his worthy father, that he was himself his son's *paedagogus*. —— **86. Coactor.** *Collector*. See Life of Horace. —— **87. Hoc**; abl. case; = *propterea*. —— **90. Dolo**, used for *culpa, fault*, which is the legal sense of the word. —— **95. Ad**; = *secundum, according to*. —— **101. Salutandi**, alluding to the Roman morning calls, whether made or received. The word need not be limited to the visits of clients upon the rich. —— **104. Petorrita.** The *petorritum* was a four-wheeled carriage, adopted by the Romans, in imitation of the Gauls. It is compounded of two Celtic words,—*petor*, four; and *rit*, wheel.—See Dict. Antiqq. *Curto*, probably the same as our *docked*. Orelli uses it in the sense of *vilis*, exigui pretii. —— **109. Lasanum**, means a vessel for cooking; a kind of *portable kitchen*. The poet satirizes the praetor for travelling in so little state, and for carrying his provisions and cooking utensils, in order to save expense. —— **111. Millibus atque aliis**; neuter abl. like *hoc*, and to be joined to that by *atque; and in a thousand other things*, which he then proceeds to mention. This is Orelli's explanation, and seems better than that which makes *millibus—aliis* masculine, and connects them with *tu*. This latter view requires a double construction with the comparative; a great objection. With either explanation *millibus aliis* is unusual for *mille aliis*. —— **113. Fallacem Circum.** The Circus Maximus, between the Palatine and the Aventine, in which were exhibited the great Roman Games, and capable of accommodating, at the lowest estimate, 150,000 persons. As it was a place of great extent, close by the Forum, in the heart of the city, about it would naturally gather, even when no games were going on, fortune-tellers, pickpockets, and all the classes of rogues that infest a great city. Hence the epithet *Fallacem, cheating*. —— **Vespertinum**; the Forum, being the great public place, was towards evening filled with groups of citizens, who met there, when business was over, to talk over the news, and the affairs of the day. —— **114. Divinis**, *fortune-tellers*. —— **116. Lapis albus**; i. e. a

small table, made of a slab of white marble. —— **117. Cyathe;** the *cyathus* has been explained in n. O. iii., 8, 13. *Duo pocula;* perhaps one for wine, and the other for water.—*Echinus;* this word, literally a *sea-urchin*, is here used for some vessel made in the shape of a sea-urchin, perhaps, as most suppose, a *salt-cellar.* —— **118. Patera guttus.** Both of these were employed in making libations. The guttus was a sort of "*cruet*, having a narrow neck, so that the wine should only trickle out into the *patera*."—*Keightley.* On the *patera*, see n. O. i., 31, 2. —— **120. Obeundus Marsya;** i. e. that he will have no business to attend to early in the forum; as there was a statue of the Satyr Marsyas in the forum. The younger Novius, according to the scholiast, was a notorious usurer, who had his stand near the statue, which, with its uplifted hand, seemed to be ordering him out of its sight. —— **122. Jaceo;** sc. in lectulo; not to sleep, but to read or write, or study; see n. Sat. i., 4, 134 The immediate mention of *lecto aut scripto* shows that this is the meaning. In Sat. i., 9, 35, we find the poet out at an earlier hour. —— **123. Scripto,** as well as *lecto*, is in abl. absolute with the antecedent of *quod;* viz. *eo*, which is readily supplied. —— **123. Ungor Oliva,** in preparation for the athletic exercises of the Campus Martius, as is manifest from l. 126. "The daily bath, and previous to it, strong exercise, were inseparable, in the minds of the Romans, from the idea of a regular and healthy mode of life."—*Becker's Gallus*, Exc. 1 to Sc. 5. —— **126. Campum.** See preceding note. The *lusus trigon*, or *trigonalis*, was a game at ball, *pila*, in which three persons stood in the form of a triangle, and tossed the ball from one to the other. —— **127. Pransus.** The meal called *prandium* was what we call *lunch*, or *luncheon*, and was taken at about noon.

SATIRE VII.

A pleasant report of a trial, perhaps attended by the poet himself, before the Court of Brutus, at the time praetorian governor of Asia Minor. The parties were Persius, an Ionian merchant, and P. Rupilius Rex, on whose cognomen (Rex) the principal jest in the Satire turns. The trial was probably held at Clazomene, in the year B. C. 42, the year of the battle of Philippi; and Horace already had attached himself to the party and the army of Brutus.

This Satire was doubtless written soon after the battle of Philippi; and it is generally believed to be the earliest of the poet's compositions.

1. Proscripti. Rupilius, a native of Praeneste, and a Roman knight, had been proscribed by Octavianus, and therefore had fled to Brutus, to whose party he was now attached; see line 25. —— **2. Hybrida.** His father was an Asiatic Greek, and his mother a Roman woman. —— **3.**

Lippis—tonsoribus. The *medicinae* and the *tonstrinae*, the apothecaries' and the barbers' shops were the places of resort for Roman loungers and idlers, where they talked over the city gossip. Horace means to say, that this affair had already become the town talk. —— **5. Cazemenis.** A town in Ionia, on the gulf of Smyrna, now called *Vourla*. —— **6. Qui posset;** i. e. of such a character that he could.—For the subjunctive, see Z. § 555; A. & S., § 264, 5. —— **8. Siccanas, Barros.** Persons well known for the abusive language they were wont to use. —— **Equis albis.** White horses seem to have been in repute for swiftness; or perhaps we may explain the metaphor by the fact, that white horses were preferred in triumphal processions. —— **10. Hoc—jure—Quo,** etc. *Jus*, literally, right, here means the rightful grounds on which one proceeds; and *hoc* = *eodem*. *Proceed upon the same grounds as.* What the *molesti, contentious people*, have in common with *the brave*, the poet humorously says is this,—that they will never give up. —— **18. Muneribus.** The poet pushes, for his purpose, the Homeric illustration rather too far, representing the amicable exchange of arms, as first proposed by the inferior party. —— **18. Brute—Asiam.** We have nowhere any historical account of a regular appointment of Brutus to the province of Asia Minor. At the time of Julius Caesar's assassination, Brutus was praetor. Subsequently he received, as propraetor, the province of Crete. Still later, when he had made himself master of Macedonia and Achaia, he was confirmed in the government of those provinces by a vote of the Senate. Meantime Cassius had by force gained the province of Asia Minor; and here in the year 42 B. C. the two met together, once at Smyrna, and afterwards at Sardis, to concert their measures, and unite their forces against the triumvirs. It was probably in this way that Brutus, by virtue of his associate authority with Cassius in these eastern provinces, was holding a praetor's court in Ionia. See *Arnold's Later Rom. Com.*, ch. x., pages 369, 390, 388, and 422. —— **20. Compositum;** sc. par sit. Bithus and Bacchius were two gladiators, equally celebrated, and an even match for each other. —— **20. In jus procurrant.** *In jus*, quasi *in campum*. Legal and military expressions are purposely united. So below *cohorten* refers to those who sat as *judices* with Brutus. —— **22. Ridetur;** the verb is here impersonal. —— **25. Excepto Rege.** See above, n. on l. 1. —— **25. Canem—sidus;** i. e. Canicula, the dog-star. —— **27. Fertur quo.** *Where the axe is rarely carried*, because the force of the stream is great, and the place too perilous for the woodman. —— **28. Salso—fluenti;** sc. ei, referring to Persius. —— **29. Expressa arbusto.** *Arbustum*, a place planted with trees to train vines upon, hence *a vineyard. Drawn from the vineyard. Regerit*, throws back, *retorta*. —— **30. Vindemiator.** Must be pronounced, in reading the line, as a word of four syllables. —— **31. Cessisset—cuculum.** The dilatory vine-dresser, who was surprised in pruning his vines by the voice of the

cuckoo, was saluted by the passer-by with the significant cry, "Cuckoo! Cuckoo!" The reproach was a signal for a wordy, abusive contest, in which the vine-dresser, it seems, generally came off victor. —— **34. Reges—tollere.** In allusion to Marcus Brutus as one of the conspirators against Julius Caesar; and also probably to his ancestor, Junius Brutus, one of the most active in expelling the Tarquins.

SATIRE VIII.

Priapus, with the Greeks the god of fruitfulness, was regarded by the Romans as the god of gardens. Hence it was customary to set up in every garden a statue of the god. In this Satire, Horace, designing to ridicule the magic arts of the day, makes the Priapus of Maecenas' Esquiline gardens relate the incantations and rites practised there by Canidia and her companion Sagana.

Compare Epode V. and XVII. with the Introductions.

4. Formido. The Priapus in a Roman garden seems to have answered the same purpose as the *scare-crows*, hung up in corn-fields with us.—*Dextra.* The image had in its hand a club, or a scythe. So Virgil, Georg. iv., 110:

> "Et custos furum atque avium *cum falce saligna*
> —— tutela Priapi."

6. Arundo. "The reeds on the head of the image, which terrified the birds by their fluttering."—*Osborne.* —— **7. Novis.** The gardens then just laid out by Maecenas on the Esquiline, and adjoining his lofty mansion, referred to O. iii., 29, 9; where see note. —— **8. Hue prius—cellis.** "At no time (at Rome) were there universal burial-places for all classes. Whoever could afford it, acquired a place, outside the city, in th. most frequented places, as on highways, and here erected a family sepulchre. The very lowest classes only, slaves and condemned criminals, had a common burial-place on the Esquiline, till the time of Augustus."—*Becker's Gallus*, Exc. to Sc. 12. See n. Epod. 5, 100. —— **11. Pantolabo.** The nickname of a spendthrift, because he was always borrowing. Nomentanus has been mentioned in Sat. i., 1, 102. Their wasteful habits, Horace means, will bring them to the grave of paupers and slaves. —— **12. Cippus.** When land was given for a burial-place, a stone pillar was set up, on which were marked the dimensions of the lot thus appropriated, how many feet in width fronting the road (*in fronte*), and how much in depth, running back (*in agrum*); e. g. thus: In Agr. P., x.; In Fr. P., xx. That the ground might always be kept for the purpose, these letters also were inscribed, H. M. H. N. S.; i. e.

hoc monumentum heredes non sequitur. In accordance with this custom the poet here mentions the *cippus*, and what was inscribed on it. —— **15. Aggere.** The *agger*, or rampart of Tarquinius Superbus, between the Esquiline gate and the Colline. It was fifty feet broad, and therefore well adapted to promenading; and sixty feet high, whence the epithet *aprico*. Juvenal, Sat. viii., 43, describes it by the epithet *ventosus*. —— **17. Tantum—quantum**; = *tam—quam*. —— **23. Nigra palla.** The *palla* had the same place in the dress of Roman women, as the *toga* in the dress of the men. It was always worn out of doors. It was very full like the *toga*, and had many folds (*sinus*) in it, which here Canidia would use to put the herbs in.—See *Becker's Gallus*,, Exc. to Sc. 6. —— **25. Utrasque.** We might expect *utramque*, as the plural strictly is used of two parties, consisting each of several individuals; but even in prose, some instances occur, like the present, where the plural is used in speaking of only two persons. See Z. § 141. —— **30. Lanea.** Two images; the one, and the larger, made of wool, represented Canidia; the other, and smaller, made of wax, represented the victim of the sorceries. —— **36. Magna sepulchra,** the mounds that covered the dead: some of these probably still remained, as the gardens were not yet finished.—*Dillenburger.* —— **39.** The persons here named were notoriously immoral. To the second Horace gives a woman's name on account of his effeminacy. —— **42. Lupi barbam.** "As a counter-charm against other witches."—*Osborne.* —— **50. Vincula.** These were threads of different colors, *love-knots*; Virgil's *Veneris vincula*, see Ecl. 8, 74, seq.

SATIRE IX.

This Satire is directed against a class of persons, who were doubtless extremely annoying to Horace and his literary friends. These were empty pretenders to the name and honors of a literary man; persons who, without any real merit, fancied themselves men of taste and wit, poets and scholars; and who, bent upon getting into notice, fastened themselves upon all who had any influence, and, with the importunity of vulgar natures, besought an introduction to the society of the great. Puffed up with a sense of their own importance, and inflamed with the success of a Virgil and a Horace, whom they regarded only as favorites of fortune, they imagined that they themselves needed only a little friendly aid, a mere lucky start, to secure them for ever an established place in the circle of Maecenas and his friends.

In writing this fine piece of satire, which professes to be a description of a casual adventure with one of these importunate pretenders, it was doubtless the aim and hope of Horace to rid himself once for all of the whole odious tribe.

1. Ibam forte. *I happened to be going.—Via Sacra.* This street has been described in note on Epod 4, 7. It is ordinarily written *Sacra*

Via.—Sicut—mos. Join these words with the clause *Nescio—nugarum.* **3. Accurrit.** *Runs up;* much better than *occurrit*, as it expresses the rude eagerness of the fellow; as does, in like manner, in next line, the word *arrepta.* —— **4. Dulcissime rerum.** A familiar expression; *my dearest fellow. Quid agis* is our *How do you do*, like the Greek τί πράττεις; and the German Was machst du? —— **6. Num quid vis?** A polite form of expression, in taking leave of a person; *any thing you wish?* Observe here the force of the verb *occupare*, which means *to get the start of one, to do a thing before* some one else; *I anticipate him* with the question. —— **7. Noris,** depends upon the preceding *vis;* velim (ut) *noris nos.* —— **8. Misere.** Colloquial for *vehementer;* as we sometimes say *wretchedly.* —— **10. Ad imos talos.** *To my very heels.* —— **11. Cerebri Felicem.** *Happy in your angry temper.* Bolanus was probably some hot-headed fellow, *cerebrosus*, who would, by some very summary method, have rid himself of the intruder. —— **14. Misere cupis.** In this, and the next line, Horace makes the man affect the facetiousness of a familiar friend, and, like all vulgar people, carry the thing too far. —— **18. Cubat.** *Lies ill.—Caesaris hortos.* Bequeathed by Julius Caesar to the Roman people. They were on the Janiculum; at least an hour's walk from the *Sacra Via.* —— **20. Iniquae—asellus.** *A stubborn little ass.* —— **21. Dorso,** dative, depending upon *gravius; onus*, acc. upon *subiit.* —— **22. Viscum.** In Sat. i., 10, 33, Horace speaks of two persons of this name. Nothing is known of them; but from the connection, it may be inferred that they were poets. On *Varium*, see n. O. i., 6, 1. —— **25. Hermogenes.** See n. Sat. i., 3, 129. —— **27. Quis te salvo est opus.** A satirically formal expression, implying that of course in the welfare of a person of so much merit many must cherish an anxious interest.—*Quis* in the dat. and *te* in the abl., depend upon *opus.* —— **28. Composui.** Literally, have laid by; i. e. *buried.* What is included in the following lines as far as the 35th, we must imagine the poet uttering to himself; humorously inferring from the word *composui*, that, as this fellow had been the death of all his kindred, so too he would now be the death of him. —— **30. Divina mota.** Both in abl., and agreeing with *urna.* The *a* in *mota* is elided, although long in quantity. Dillenb. gives other instances, as follows: Sat. i., 1, 101; ii., 3, 16; Epist. i., 2, 29; i., 7, 24; i., 14, 37; Virg. Aen. 2, 182. —— **35. Ad Vestae;** sc. aedem. On its situation, see n. O. i., 2, 15. —— **35. Quarta parte diei;** i. e. one-fourth of the day, or three hours, or 9 o'clock. The court probably opened at nine, and it was now past nine. —— **36. Vadato;** i. e. ei, qui eum vadatus erat.—*Dillenb.* As *dare vades* was used of the defendant in a suit (see n. Sat. i., 1, 11), so *vadari, to require one to give bail*, was used of the plaintiff. —— **37. Perdere litem.** If the defendant came to court at the appointed time, he was said to *respondere*, to answer,—i. e. *to appear;* if he failed to come,

he was said *desercre vadimonium*, *not to appear*, and lost the case, or forfeited the sum named in the bail. —— **38. Me.** The long vowel before *amas* is not elided, but shortened. See Z. § 9. —— **Ades.** *Adesse*, and, in next line, *stare*, or *adstare*, are legal expressions, equivalent to *esse advocatus*. An *advocatus* was an assistant in the conduct of a cause; not to be confounded with our word *advocate*, which, in Latin, is *patronus*. See Dict. Antiqq., under *Advocatus*. —— **43. Maecenas**, etc. These words, as far as *omnes* in l. 48, as Dillenburger explains, must be ascribed to the troublesome companion of the poet, and the whole is in admirable keeping with the vanity of the man's character. —— **44. Paucorum hominum**; sc. est, belongs to few persons; i. e. *keeps company with few persons*; is very select in his company. —— **45. Dexterius**; i. e. of course than Maecenas, of whom he is talking. If the comparison applied to Horace, as some think, the pronoun would certainly be expressed. —— **46. Secundas**; sc. *partes*. The expression is borrowed from the stage. —— **48. Summosses.** On the meaning of the word, see n. O. ii., 16, 10. The pluperfect expresses the certainty of the act, as if already done. His potent aid once secured, the fancied rivals are all cleared out of the way. —— **54. Quae tua virtus**; = ea virtute, qua, etc.; *such is your merit*. See Arn. Pr. Intr., 56; Z. § 705. The irony is very caustic, but quite too fine for the man's coarse spirit. He takes the poet at just his words, both here, and in the pleasant description that follows, of Maecenas, as *a man who can be won over*. —— **55. Possit.** For the subjunctive, see A. & S. § 264, 5; Z. § 555. The same rule applies to *nosset* below, l. 62. —— **64. Lentissima.** Here means *insensible*; they hung down quiet and straight, as if they had no feeling. Disposed to have a little sport, Aristius does not take these hints, and affects not to understand.—The adjective has a similar meaning in Ovid, Her. 15, 169, *lentissima pectora*; Tac. Ann. 1, 65, *lentae aures*; and Tibull. 4, 11, 6, *lento—pectore*. In Epod. 15, 6, the meaning is different. —— **65. Male salsus.** *With a mischievous humor*. —— **69. Tricesima sabbata.** As no Jewish festival was ever distinguished by the name of *the thirtieth sabbath*, we may well believe, with Bretschneider, after all the ingenious explanations of commentators, that Horace did not have any particular feast in mind, but only made his friend use, in sport, an expression pointing indefinitely to some Jewish holiday; as if, of course, on such a solemn day, a right-minded man would not stop in the street to talk over a matter of business! The expression has been thought to refer to the passover, which took place about the thirtieth week after the beginning of the civil year; to the feast of tabernacles, which was in the thirtieth week of the Jewish ecclesiastical year; and also to a supposed festival on the thirtieth day of the lunar month. But probably neither Horace nor his friend was so familiar with Jewish ceremonies as to use an expression for a feast, which can be understood

only after much reflection and nice calculation. The Jews, and their rites, as is manifest from this whole passage, and from others in Horace, were objects of derision with the Romans. Comp. n. Sat. i., 5, 100. **73. Surrexe,** cont. *for surrexisse;* for the construction, see n. Sat. ii., 8, 67. —— **75. Adversarius,** the same as the *vadatus* above, l. 36. In case the defendant did not appear, see above, n. l. 37, and, when found, still persisted in not keeping to his obligation, the plaintiff was allowed the same right as at the commencement of an action, namely, the right to carry him to court by force. In such case, "the plaintiff called on any by-stander to witness (*antestari*) that he (the defendant) had been duly summoned, touched the ear of the witness, and dragged the defendant into court." See Dict. Antiqq., under *Actio.* —— **76. Et;** sc. mihi. *Will you be a witness?* See preceding note. —— **77. Auriculam.** Pliny says, 11, 103, Est in aure una memoriae locus, quem tangentes antestamur. —— **78. Servavit Apollo.** Apollo, as the guardian deity of poets. A very happy turn, with which to conclude the satire.

SATIRE X.

In this Satire Horace defends and establishes the criticism passed by him upon Lucilius in the Fourth of this Book; a criticism which appears to have given offence to the admirers of that poet.

He renews against Lucilius the charge of clumsy versification; and, while he concedes again his wit, proceeds to show that not wit alone, but wit in unison with other qualities, forms the merit of true satire (1-19). He then censures another fault of Lucilius, the large introduction of Greek words, the allusion to which leads to a mention of his own earlier efforts at writing Greek verse, and his subsequent resolution to write only in Latin, and to write satire (20-49). He removes the objection, that he had disparaged Lucilius and exalted himself, by declaring that even Homer may be criticised, and that Lucilius criticised other poets; and, after declaring that Lucilius would have written with more care, if he had lived at a later age, he goes on to insist that nothing but frequent correcting and the utmost pains in composing can entitle one's poetry to a second reading, or to the favorable judgment of the "fit audience, though few," of true critics (50-74). Finally, he deprecates for himself the applause of the vulgar, and expresses the hope that his poetry may win favor with his brother poets and with literary men (74-end).

The eight lines preceding the Satire are generally considered spurious. They are therefore printed in italics, and numbered apart from the Satire.

1. Incomposito dixi. It was said in Sat. 1, 4, 8. —— **3. Sale—defricuit.** The metaphor is taken from the smart occasioned by rubbing a wound with salt. —— **4. Charta—eadem.** See n. above on l. 1. —— **6.** D. Laberius, a Roman knight, who wrote Mimes, a species of farce,

and acted in them himself at the games of Julius Cæsar. —— **11. Tristi—jocose:**

"From *grave* to *gay*, from lively to severe."

12, 13. Rhetoris atque poetae—urbani. The first two illustrate the *sermone tristi*, the third *sermone jocoso*. The satirist must combine the dignity of the rhetorician and poet with the gayety of the man of polished wit. —— **16. Illi—viris**; = to *illi viri, quibus*, etc. —— **17. Hoc**; i. e. the use of ridicule. *Stare* is a common expression for the success of a play, opposed to *cadere*, failure. —— **18. Hermogenes.** See n. Sat. 1, 3, 129. The person referred to in *simius iste* is thought to be the same as Demetrius, mentioned l. 90. —— **19. Calvus** was an orator, but also wrote sportive verse. Catullus, the celebrated lyric poet; his poems have much the same place in Roman, as Thomas Moore's in English, Literature. —— **20.** See Introd. for the course of thought.—— **21. Seri studiorum.** Literally, late in your studies, *ye who study too late in life*. Such persons are wont to be superficial in their tastes and knowledge; pedantic *ignoramuses*.—The Greeks called such ὀψιμαθεῖς. —— **21. Quine putatis.** Two constructions united, *putatisne*, and *qui putetis; that you can think!* — See Z. § 352, at the end. —— **22. Pitholeonti.** Probably Pitholaus, an indifferent poet, who wrote some satirical verses about Julius Cæsar. —— **23. At**, etc. So some one says, in defence of the introduction of Greek words. —— **24. Nota.** See n. O. ii., 3, 8. The Chian was the best of the Greek wines. —— **25. Cum versum**, etc. The sentence is manifestly elliptical. Supply e. g. ut hoc concedam. Granting you this *when you make verses, I ask you yourself whether* it is *also* to be conceded *when*, &c. He allows, for argument's sake, the practice of introducing Greek words in poetry, but asks if it can ever be tolerated in arguing a case in court. —— **26. Petilli.** See n. Sat. i., 4, 94. —— **29.** M. Valerius Poplicola Messala Corvinus; see Introd. O. iii., 21. Messala and his brother Pedius, the adopted son of Q. Pedius, nephew of Julius Cæsar, were good speakers, and distinguished for the purity of their diction. —— **30. Foris**; qualifies *petita*. —— **30. Canusini.** The people of Canusium spoke a Latin that was largely intermixed with Greek. —— **34. In silvam feras**; proverbial; like the English, *carry coals to Newcastle*. —— **36. Alpinus.** M. Furius Bibaculus, of Cremona, who wrote a work on the legends of Ethiopia, descriptive, among other things, of the death of Memnon; also a poem on the exploits of Julius Cæsar, the first line of which Horace parodies in Sat. ii., 5, 41: the line was — Jupiter hibernas cana nive conspuit *Alpes;* whence the nick-name of *Alpinus*. —— **37. Defingit**, etc. Literally, forms the muddy source of the Rhine; i. e. *manufactures* (in bad verse) *a muddy source of the Rhine*. —— **38. Aede**; i. e. **Musarum.** See Epist. ii. 2, 94. —— **Tarpa.** Spurius Maecius Tarpa, a celebrated critic;

mentioned also Ars. P. 387. —— **40. Davoque Chremeta.** Characters in the Andria of Terence; Davus, a cunning slave, and Chremes an old man, whom he deceives. —— **42. Pollio.** See Introd. to O. ii., 1–43. **Pedester;** tragedy was written in iambic trimeters. —— **44. Varius.** See n. O. i., 6, 1. —— **44. Facetum;** means here the elegant, *elegance.* —— **43. Hoc erat;** *it was this* (style); i. e. satire. —— **46. Ataeino.** P. Terentius Varro, called Atacinus, from the river Atax, *Aude*, in Gallia Narbonensis, in which part of Gaul he was born. —— **48. Inventore;** i. e. Lucilius. —— **50.** See Introd. **Ut dixi;** in Sat. i., 4, 11. —— **53. Atti.** L. Attius, born B. C 170, a writer of tragedies. —— **54. Enni.** See n. O. iv., 8, 23. —— **55. Non—reprensis.** *Not as of one who is superior to those who are censured by him;* or *whom he censures.* —— **57.** Illius; (i. e. Lucilii) sc. *natura.* The inquiry is, whether the harshness of the versification be owing to the character of Lucilius himself, or the difficult nature of the subjects of his satire. —— **59. Ac;** = quam; see n. Epod. xv., 5. To understand what follows, it is only needful to remark that the poet, instead of simply saying *mollius* quam suos or quam Lucilianos (sc. versus) goes on to describe what kind of verses they were that he wrote. —— **Pedibus — senis;** explanatory of *hoc tantum;* content only with this, to inclose any thing in six feet; i. e. to make out the six feet of a hexameter verse. As we might say, in describing an inferior poet, that he cared only to make out his rhymes. —— **62. Cassi.** Some obscure poet; a different one from the Cassius mentioned Epist. i., 4, 3. —— **63. Fama est,** etc. Probably some wag's remark, elicited by Cassius' having been such a voluminous poet, that his writings made his funeral pile, there were such piles of them. —— **64. Fuerit;** here the subjunctive has a concessive force. See n. Sat. i., 1, 45; he may have been, i. e. *grant that he was.* —— **6. Intacti;** = non tentati; *unattempted.* —— **67. Poetarum seniorum;** e. g. Ennius, Livius Andronicus, and others. —— **69. Deteret — recideret,** etc. Comp. with this whole passage, Ars P. 291–294; and 445 seqq. —— **71. Vivos;** i. e. usque ad carnem; *to the quick.* —— **72. Stilum vertas.** The *stilus* was used in writing on waxen tablets. One end was sharpened to write with, and the other was made flat, to smooth again by it the waxen surface, by obliterating what had been written. The rule, then, *often turn the stilus* is metaphorical for *often correct.* —— **75. Dictari.** The master dictated the passages, and the boys learned them by heart. As all books were copied by hand, and therefore dear, they were of course scarce. —— **77. Arbuscula;** an actress. —— **78. Pantilius.** Some obscure poet, who got the name *cimex* from his slanderous character. —— **79. Demetrius.** A writer and actor of farces. —— **80. Tigelli.** See n. Sat. i., 3, 129.—On *Fannius*, see n. Sat. i., 4, 22. —— **81. Plotius,** etc. All these are thus mentioned in Sat. i., 5, 40, where see note. To Valgius

Horace addressed Ode 9th of B. II. —— **83. Fuscus.** The same friend to whom Horace addressed the 22d Ode of B. I. On *Viscorum* see n. Sat i., 9, 22. —— **85. Pollio—Messala.** See Introd. to O. ii., 1; above l. 29. —— **86. Bibuli.** The two sons of M. Calpurnius Bibalus, one of whom studied with Horace at Athens. *Servius* was the son of Serv. Sulpicius Rufus, and was tribune in B. C. 48. Furnius, according to an old commentator, was a writer of history. —— **91. Cathedras.** The *cathedra* was an easy chair, used by women. *Plorare* is used in contempt, for read or recite. He will bid them *whine* their love-songs to women.

BOOK II.

SATIRE I.

In publishing this Second Book, Horace bestows a prefatory satire upon his critics and detractors, who, it appears, had not been silenced by the earlier satires directed against them.

The poet pretends to come for advice to C. Trebatius Testa, an eminent counsellor at law. Bent as he is upon writing satires, and yet pressed hard by these detractors, what is to be done in the premises (1–5)? Trebatius first advises him to keep quiet, which the poet declares to be quite impossible; then, if he must write, to praise Caesar; here the poet pleads, first, that he lacks the ability, and second, that he waits for that task, a fitting occasion (5–20). Warned by Trebatius, that satire will get him enemies, the poet still persists that he must follow in the track of Lucilius, and, though a lover of peace, that he will employ against all such enemies the weapons nature has given him, and for the uses intended by nature (21–60). Still warned by his counsel, that he may incur the ill-will of the great, the poet cites the example of Lucilius, who did not lose by his satire the favor of Laelius and Scipio (60–79). At last Trebatius is content to advise that his poet-client write nothing that is libellous; this advice Horace accepts with a pleasant jest, and with a confident mention of his favor with Augustus, which shows how little he cared for the whole tribe of his detractors (79–end).

With this ingenious defence, Horace gives this Second Book of Satires to the Roman public. The whole tone of the Satire is that of one who is conscious of merit and of success, of one who has already gained an established reputation as a poet. Supported by the advice of a Trebatius, confident of the courtly favor of Caesar, he is only entertained and amused by the charges of envious poets and malicious critics.

This Satire has been imitated by Pope, in his Satire addressed to Mr. Fortescue.

2. Legem; i. e. the law that regulates satire; *operis lex*, comp. Ars. P. 135. —— **Tendere;** the image borrowed from a bow: or from a stringed instrument, as in O. i., 1, 34, *tendere barbiton.* —— **4. Deduci.** Exactly as we say of bad poetry, *spun out.* Comp. Sat. i., 10, 44; Epist. ii., 1, 225, and Juvenal, Sat. vii., 54. —— **Trebati.** C. Trebatius Testa

was a friend of Cicero, and is described by him as the head of a school of jurists, also as a man of wit and conviviality. *Cic. Epist. ad Fam.* vii., 5, 10, 20. At this time he must have been upwards of sixty years of age. —— **7. Erat.** See n. O. ii., 17, 28. —— **Ter**; join with *transnanto.* —— **Uncti.** The Romans anointed themselves in preparation for athletic sports, and after these sports they bathed. Comp. n. Sat. i., 6, 123. The poet here makes Trebatius prescribe, like a physician, for sleeplessness. To this description, he humorously adds another, which we learn from Cicero, was quite in accordance with Trebatius' habits. See above n. on l. 4. **12. Praemia.** The praise of Caesar, and poetic fame. Pope has it thus:

"You'll gain at least a *Knighthood* or the *Bays*."

12. Pater. See above, n. l. 4, at the end. —— **13. Horrentia.** *Bristling.* The *pilum* was the regular weapon of the Roman infantry; it was a javelin, having a wooden shaft five and a half feet long, and an iron head, nine inches in length. See Dict. Antiqq. —— **14. Fracta.** When Marius fought against the Cimbrian Gauls, he gave orders, that of the two nails which fastened the head of the *pilum* to the shaft, one should be made of wood; the result was, that when the *pilum* struck the shield of the enemy, the shaft was turned on one side, and the spear could not be sent back again.—Dict. Antiqq. —— **15. Parthi.** See n. O. i., 2, 51. —— **17. Scipiadam**; the younger Scipio, Africanus Minor. The patronymic is used instead of *Scipionem*, simply on metrical grounds. —— **20. Recalcitrat.** The metaphor is from a spirited horse, who keeps off from him all rude hands. Used of Caesar, it seems hardly in good taste, but yet the fact and the manner of its use here, show that Horace must already have gained estimation in the eyes of Octavianus, and that he knew well how to keep and increase it. —— **22. Pantolabum.** See n. Sat. i., 8, 11. —— **24. Icto**; i. e. with wine; as soon as his head is heated with wine. Cicero in pro Muraena, 6, says: *nemo fere saltat sobrius*, etc. —— **25. Lucernis**; dat. depending upon *accessit;* literally, is added to the lamps; i. e. when, in intoxication he sees the lamps double. —— **26. Castor,** etc. Comp. O., i., 12, 26. —— **28. Claudere.** Comp. n. Sat. i., 10, 59. —— **33. Votiva.** See n. O. i., 5, 13. —— **34. Senis.** Seems here to be used, in reference to the time in which he lived; as *seniorum* in Sat. i., 10, 67. Jerome says, in his Chronica ad Ol. 169, 2, 46 (cited by Orelli), that Lucilius died at forty-six.—*Anceps* = dubius; *in doubt whether a Lucanian* or *Apulian;* in allusion to the situation of Venusium, as he in the next line explains. So too he speaks of Mt. Vulturnus in O. iii. 4, 10, where see note. —— **36. Ad hoc.** *For this purpose.*—— **37. Quo ne**; for *ut ne.* Dillenburger compares Cic. ad Fam. 7, 2: *quo ne pluris emerem.* On *ut ne* see Z. § 535.

—*Vacuum*; sc. agrum.——**39. Sed.** "Opposed to sequor hunc, l. 34." —Dillenb.——**40. Ensis.** Dillenburger aptly compares Juv. i., 165: *Ense* velut *stricto*—Lucilius infremuit.—— **43. Ut—pereat**; sc. te precor. ——**45. Commerit**; future perfect; = provocarit. —— **46. Insignis—cantabitur.** Both words in a sad sense. Pope imitates thus:

> "Sacred to ridicule his whole life long,
> And the sad burthen of some merry song."

47. Urnam; of the judges, into which they threw their votes. Cervius was an informer.—— **48. Albuti venenum**; with which, according to some, he poisoned his wife; according to others, his mother.—— **49. Turius.** The name of a corrupt judge.—— **50. Ut, quo,** etc.; quomodo fiat, *ut, quo*, etc.; dependent upon *collige*.—— **52. Nisi intus,** etc.; i. e. except by instinct.—— **54. Dextera**; the emphasis is on this word, not by his right hand, that is, not by violence. *Pia* is, of course, ironical.—— **54, 55. Mirum, ut**; = non magis mirum quam.—— **61. Majorum—amicus.** Any one of *your great friends*.—— **62. Frigore.** Metaphorical for withdrawing of favor, exactly as our word *coldness*. As Scott says of "the Douglas," "he had endured—the king's *cold look*."—— **65. Qui.** The younger Scipio.—— **67. Metello.** Q. Caecilius Metellus, called Macedonicus. "The meaning here is, that Scipio did not take alarm at seeing men of high rank, fearing his own turn might come." Keightley, after Orelli.—— **68. Lupo.** L. Cornelius Lentulus Lupus, consul A. U. C., 611. He was satirized for his irreligion.—— **70. Uni aequus,** etc.

> "To Virtue only and her friends a friend."—Pope.

72. Sapientia. The people gave Laelius the cognomen of *Sapiens*. To this Cicero alludes De Amicitia, c. 2.—— **73. Discincti**; *at ease*; literally, ungirded.—— **75. Lucili censum.** Lucilius was of equestrian rank.—— **77. Fragili.** Neuter dative. The metaphor is from cracking a nut.—— **79. Diffindere.** This reading of good MSS. is preferred by Orelli and Dillenburger, to the others, *diffidere*, *diffingere* and *defringere*. It is a legal term, *to put off*, *defer*, and the whole line expresses the assent of Trebatius to what has been said.—— **83. Mala—bona.** The poet puns upon the two meanings of mala, *libellous* and *bad*.—— **84. Caesare.** See n. O. i., 6, 2.—— **86. Solventur**; for dissolventur. "Perhaps, as the phrases *dissolvere leges, judicia*, etc., were used, *dissolvere tabulas* might signify put an end to the prosecution; *tabulae* being used for *libellus*, what we call the indictment, which was written on tablets."—Keightley.

SATIRE II.

The poet inveighs against the luxury and extravagance of the times, and sets forth the advantages of frugal and temperate living. In order to present his sentiments in a more lively manner, he puts them into the mouth of a plain, sensible farmer, Ofellus, by name, whom Horace, when a boy, had known at Venusium. This piece has been imitated by Pope, in his "Satire to Mr. Bethel."

1. Boni. Voc. plural. —— **3. Abnormis** (*a* and *norma*); literally, without rules, i. e. of philosophers and philosophic schools; *self-instructed.—Crassa Minerva. Minerva*, the goddess of wisdom, the arts, &c., here metaphorically expresses *ingenium*, genius, talent, &c. "*A genius, though of coarse texture.*"—Osborne. So Cic de Amic. 5, *pingui Minerva.* —— **5. Acies**; sc. oculorum. *Acies*, meaning primarily *a sharp edge, sharpness*, is applied metaphorically, as here, to the sense of sight, vision. —— **6. Acclinis**; *inclined to.* A word rarely used. —— **10. Si Romana**, etc. The poet turns from the participial construction to the conditional; instead of *fatigatus*, etc. Hunting and horse-riding were favorite sports with the Romans; also to some extent a training for war; hence here *Romana militia.* —— **11. Graecari.** Greek fashions were imitated by the Romans; much in the same way, probably, as French *modes* by us. Comp. n. O. iii., 24, 57. —— **15. Sperne.** Said in irony. —— **Nisi**; join with *diluta.* The poet refers to the favorite Roman drink, called *mulsum*, a mixture of wine and honey. Comp. notes, O. i., 1, 19; ii., 6, 14. —— **19. Partum**, sc. esse; viz., that you could be content with such fare. —— **21. Ostrea.** Read here as a dissyllable. —— **22. Lagois.** Some kind of a bird, but of what species is unknown. —— **23. Eripiam.** Used poetically for *impediam* or *prohibebo.* —— **25. Vanis**; the neuter abl., and governs *rerum; by the vain shows of things.* See Z. § 435. —— **29. Carne tamen**, etc. I give here the explanation of Bothe, also adopted by Dillenburger: *quamvis distat* gallinae caro a pavonis, *tamen nil* (non) *hac* (pavonis) *magis illa* (gallinae sed) *imparibus formis deceptum te* esse *patet.* —— **31. Unde datum sentis**; = unde datum tibi est, ut sentias. The Roman epicures professed to be able to distinguish between fish caught in the Tiber, and fish of the same species caught in the sea; and also to decide whether they were caught *at the mouth* of the river, or *between the bridges*, i. e. the Sublician and the Senatorian, where the *Cloaca maxima* discharged itself. —— **34. Mullum.** Great prices were paid by Roman epicures for large mullets. The ordinary size was about two pounds. Juvenal mentions one that weiged six pounds, and was sold for 6000 sesterces. Sat. iv. 15. —— **40. At vos**, etc. The poet makes the honest Ofellus indignantly invoke the south winds to taint the delicacies of such gluttons. On *at* see n. Epod. v., 1. —— **44. Inulas.** The *inula* is a plant; *scabwort* or *elecampane.*

—45. **Regum**; i. e. divitum, as often in the Odes.—46. **Ita pridem.** *Very long ago; Ita*, exactly as we use *so*, e. g. it was *not so long ago.* The force of *ita* in such expressions grows out of an ellipsis, e. g. haud ita, ut quis putet.—So Hand, Turs, iii., p. 491.—Gallonius lived in the time of Lucilius, and is mentioned by him; so that Horace uses *ita pridem* for a period of about eighty years. Comp. Ars. p. 254. —47. **Acipensere.** Generally thought to be *a sturgeon.* In the time of Horace, the *rhombus, turbot*, had displaced the sturgeon in the good graces of the *gourmands.* The poet, in this line and the following lines, ridicules the changing fashions of the table.—50. **Auctor.** According to an old commentator, A. Sempronius Rufus, on whom, when he failed of being elected praetor, some wag wrote the following epigram:

Ciconiarum Rufus iste conditor,
Hic est duobus elegantior Plancis:
Suffragiorum puncta non tulit septem,
Ciconiarum populus ultus est mortem.

51. **Edixerit.** In humorous allusion to *praetorius*, in preceding line. —55. **Pravum**; i. e. ita, ut pravus flas. But we may translate adverbially; *perversely.* —57. **Est**; from *edo.* —58. **Mutatum**; i. e. for the worse, *spoiled.* —59. **Cujus**, etc.; = oleum, cujus odorem, etc. 59. **Licebit.** See n. O. i., 28, 35.—61. **Albatus.** The toga was woollen, and its color was white. To brighten the color, the toga was rubbed with chalk on particular occasions. Hence the expression, used of candidates for office, *cretata ambitio.* —64. **Lupus**, etc. A proverb, used of one, placed between two extremes; referring, originally perhaps, to one exposed, on one side to a wolf, on the other to a dog.—65. **Qua**; i. e. ea tenus, *qua—in so far as.* —66. **Neutram partem.** Neither avarice on the one hand, nor luxury on the other. —*Cultus*, manner of life; in genitive case, and dependent on *miser.* —69. **Aquam**; to mix with the wine. Naevius, put in contrast with Albutius, is the type of a good-natured master, whose servants are suffered to be careless in waiting upon the guests.—72. **Ut noceant**; join with *credas.* But *ut* = quomodo. To express simply *that*, *credere* is joined with acc. and infin.—73. **Simul**; = simul ac. —77. **Coena dubia.** What this means Terence shows in Phormio ii., 2, 28:

Ph. "*Coena dubia* apponitur. *Geta.* Quid istuc verbi est?
Ph. Ubi *tu dubites quid sumas potissimum.*"

79. **Divinae—auras.** In allusion to the doctrine, that every human soul is an emanation from the Divine Spirit;—"*ex universa mente divina delibatos animos:*"—Cic. de Senec. c. 21.—80. **Dicto citius.** Join with *curata.* The whole expression is opposed to the long and luxuri-

ous dinner of an epicure. —— **82. Quondam.** *Sometimes;* see n. O. ii., 10, 18. The poet goes on to say, that the man accustomed to plain living can relish best, on proper occasions, more generous fare. —— **97. Patruum.** See n. O. iii., 12, 3. —— **99. Trausius.** Probably adduced as an illustration of one who lived beyond his means. —— **101.** The indignant reply of Ofellus: then why not give something of your surplus to the needy, to the support of religion, to your country? —— **106. Recte—erunt.** *Esse*, joined with adverbs, signifies *to be in a condition.* See Z. § 365. —— **114. Nunc accisis.** Ofellus seems to have been one of those whose lands had been confiscated, and assigned to the veterans of Octavianus. Virgil, in his 1st and 9th Eclogues, has similar illustrations. —— **115.** He was now a tenant, cultivating for certain wages the soil formerly his own. Comp. n. O. i., 35, 6. —— **116. Profesta.** See n. O. iv., 15, 25. —— **119. Vacuo;** agrees with *mihi.* —— **121. Secundas—mensas.** See n. O. iv., 5, 31. —— **122. Duplice;** = bifida, *split in two.* The figs were thus split, laid one upon another, and thus dried and kept. Orelli quotes from Gargallo, the Italian translator, who speaks of the same custom, as now prevailing in Sicily. —— **123. Culpa—magistra.** Descriptive of a temperate feast; a *penalty* was imposed upon any one who drank to excess; hence *culpa* was, as it were, the *magistra convivii*, or *bibendi.* —— **124. Ita;** = to *sic*, which is generally used to express a condition, connected with a prayer or religious ceremony. Comp. n. O. i., 3, 1. With *surgeret* supply, in translation, *ut.* Ceres was worshipped by libations, with the expectation that she would crown the husbandman's labors with a rich harvest. —— **125. Explicuit.** See n. O. iii., 29, 16.

SATIRE III.

This Satire was probably elicited from the poet by the reproach, which he began to hear from some quarters, that he was relaxing from his literary labors, content with his present fame, and with the means he had, through the bounty of Maecenas, of living at his ease.

In composing the Satire, Horace seems to have aimed in general, to expose the folly of men, in their various tastes and pursuits; and, at the same time, to ridicule a class of people, doubtless common in Rome, ever since Cicero had made Greek philosophy the mode, who in their dress and air affected the philosopher, and especially the Stoic, and walked about the forum and the streets, talking very large and very loud of wisdom and virtue, and calling all the world fools except their ideal wise man. This two-fold end the poet reaches in a very ingenious manner. Damasippus, "a bankrupt virtuoso," but now a street philosopher of approved fashion, breaks in upon the poet at his Sabine farm, whither he had gone to get rid of the noise and confusion of the Saturnalia, and after rating him soundly for his literary inactivity, tells him the story of his conversion to philosophy by one Stertinius. He then details a conversation between Stertinius and himself, illustrative of

the Stoic dogma, *omnes stultos insanire.* The two philosophers summon before them the various classes of men, and dismiss them, convicted all of mad folly in their several pursuits; on Horace himself at last they pronounce a like sentence; but all the while they mingle with their wise precepts and decisions so much of absurdity and extravagance, that they clearly give themselves too, a select place in the universal category of fools.

Thus Horace retorts upon his critics, with the longest and one of the best of his satires; in which, delightfully mingling wit and earnestness, passing ever "from grave to gay, from lively to severe," he hits off, in the most polite and good-humored way possible, the folly men are daily exhibiting, as they move about him, in the thronged, busy world of Roman life.

1. Sic, etc. The first sixteen lines to be understood as the words of Damasippus. —— **2. Membranam;** *parchment*, called also *Pergama*, because invented at Pergamus. The ancients also had paper, *charta*, made of the *papyrus*, the Egyptian reed. On both these they wrote with a *calamus* or pen, made also of a reed. —— **2. Retexens.** A metaphorical expression for *weaving*, which we cannot directly translate; we say *retouch* or *remodel.* —— **3. Tibi.** Depends upon *benignus.* —— **5. Saturnalibus.** The festival of Saturn, kept up for seven days in December, during which the people gave themselves to feasting, sports, and unrestrained merriment. The modern Carnival, as now celebrated annually at Rome, corresponds in character to the ancient Saturnalia. See Dict. Antiqq. —— **Huc.** The poet's Sabine farm. —— **7. Laborat;** *suffers;* i. e. from the vexed poet, who instead of finding fault with his own barren brain, finds fault with the wall of his study, and curses and beats it. —— **8. Iratis,** etc. He facetiously speaks of the wall, as if of a person, on whom at its birth rested the curse of gods and poets. —— **9. Erat;** i. e. when you left the city. *Minantis; of one who threatened.* —— **11. Menandro.** The principal writer of the New Comedy of the Greeks. See n. Sat. i., 4, 1. —— **12. Archilochum.** See n. Epod. vi., 13. —— **17. Donent tonsore.** Instead of invoking upon him all manner of blessings, the poet humorously wishes him the kindly services of a *barber;* in allusion to the long beard which he wore, in imitation of the Stoics. —— **18. Janum—ad medium.** Different from the Janus in O. iv., 15, 9. The name *Jani* was given to three arched passages on the north side of the Forum, one at each end, and one in the middle. Near these, and especially the last, *medium Janum*, were the places of business of bankers and brokers. —— **21. Quo—acre.** Cicero speaks of a Damasippus—the same, probably whom Horace means—who was a connoisseur and a dealer in statues, and antiques of all sorts. Here the allusion seems to be to some foot-bath of Sisyphus, made of Corinthian bronze. Comp. n. Sat. i., 3, 91. Sisyphus was the reputed founder of Corinth. —— **25. Mercuriale.** *Mercurius*, from *merx*, was with the Romans the god of gain and traffic. But generally, in Horace, he is invested with the attributes of the Greek Mercury, i. e. Hermes. —— **27. Morbi;** dependent upon *purgatum;* see A. & S. § 217, R. i.; Z. § 446

—— **30. Hic**; on its force, see n. Sat. i., 1, 29, *hic caupo.* —— **31. Simile**; refers to *fit pugil.* Damasippus suited the action to the word, in describing the pugnacious patient; hence these words, said in jest, by the poet. *Huic;* i. e. *mihi* or *in me;* pointing to himself. *Esto* is in third person. —— **33. Unde.** See n. O. i., 12, 17. —— **35. Barbam.** See above, n. l. 17. —— **36. Fabricio.** So named from L. Fabricius, its builder. This bridge connected the *Insula Tiberina* with the opposite side of the river; with the city on one side, and the Janiculum on the other. It is now called *Ponte di quattro Capi.* —— **37. Male re gesta.** Refers to his failure in business; as above, l. 18, 19. —— **42. Nil—quin—addam.** The construction with *quin,* because in *nil addam* is involved the notion of *hindering; will add not a word* to hinder you from, &c. See n. Sat. ii., 2, 23; and Z. § 543. —— **44. Porticus.** The στοὰ ποικίλη, at Athens, where Zeno taught the *Stoic* system of philosophy. On Chrysippus, see n. Sat. ii., 3, 127. —— **51. Hoc—modo—ut,** etc. *Hoc* points back to *velut,* and forward to *ut,* which means *so that.* The sense is: *Just as* they all in common miss the true path, in this same way also are you insane, yet *so that* the man who laughs at you, is no less insane himself. —— **53. Caudam trahat.** The Roman boys, not unlike boys of later times, played their tricks upon passers-by, for instance, crazy or intoxicated people, by fastening tails upon them, and then following them, and having a laugh at the appendage; whence the metaphor here. —— **54. Nihilum.** Adverbial; *nowise.* Join with *metuenda.* —— **56. Varum**; = *oppositum.* —— **60. Fufius.** The name of an actor. In playing the part of Iliona, in the tragedy of that name, by Pacuvius, he was to feign sleep, and be roused by the call of Catienus, who played the part of Deiphilus; but he got so sound asleep from intoxication, that not *twelve hundred Catieni* could wake him up. —— **65, 66. Esto. Accipe,** etc. Conceding what has just been said in 64, 65, he now goes on to show that the creditor too is *insanus.* —— **68. Mercurius.** See above, n. l. 25. —— **69. Scribe,** etc. He proceeds to say, that a creditor might as well give away his money outright, as lend it, trusting to the security of written *bonds,* be they ever so various in form. *Decem;* sc. *tabulas* or *syngraphas,* a Nerio: elliptical; = "quales a Nerio dictari solent debitoribus;" Orelli. *Like those of Nerius.* Nerius and Cicuta were money-lenders, who made out their notes in a variety of ways, so as to make sure of their debtor. —— **70. Catenas**; metaphorical for *cautiones; bonds.* —— **72. Malis**; abl. of *mala, a jaw;* the sense is: laughing immoderately, as if he were using not his own, *but another's jaws,* and therefore didn't care if he perilled them. So the debtor makes himself merry over his creditor, who can get nothing out of him. —— **73. Fiet aper,** etc. Suggested by *Proteus,* l. 71, who could transform himself into any thing at will. So the debtor resorts to all kinds of expedients to evade his creditor. Comp. Virg. Georg. iv., 407. ——

75. Perilli. The money-lender; thought to be the same as *Cicuta* above, *Cicuta* being a nickname. —— **76. Dictantis**; sc. formulam cautionis; similar to *scribe*, l. 69. The lender would say, on giving the money, *scribe cautionem pro*, etc. —— **76. Rescribere**; = *solvere, to pay. Scribere*, to borrow, because when the money was paid, the fact was *written*, entered on the banker's book; *rescribere*, the converse of this, *to pay*, because the entry was cancelled, on the money being refunded. Com. n. O. iii., 29, 54. —— **77. Audire,** etc. Stertinius now goes on to illustrate the dogma, *omnes stultos insanire*. See Introd. —— **83. Anticyram—omnem**. *The whole of Anticyra.* Hellebore was a drug prescribed for insanity. Horace, in Ars., p. 300, refers to the two places of the name of Anticyra, where this plant grew; one was in Thessaly, the other in Phocis. —— **84. Summam**; of the property left them. —— **86. Damnati**; by the terms of the will. —— **87. Sive ego,** etc. To be understood as the words of Staberius. —— **97. Etiam, et rex,** etc. Certainly, this estimate of riches and of the rich man was not quite peculiar to Rome, and the times of Horace! Comp. n. Sat. i., 1, 61. —— **100. Aristippus.** A disciple of Socrates, and afterwards founder of the Cyrenaic school; he flourished about B. C. 366. —— **103. Nil agit,** etc. He corrects himself for citing Aristippus, because his example, though opposed to that of Staberius, is not necessarily a good one, and therefore nothing is proved by it. —— **110. Sacrum**; comp. n. Sat. i., 1, 71. —— **115. Intus**; i. e. in the *apotheca*. See n. O. iii, 8, 11; for the rest of the line, see n. O. iii., 19, 5; and O. i., 1, 19. —— **116. Nihil est**; he corrects himself for mentioning so small a number as *a thousand*, as if that were *nothing at all.* —— **128—133. Tun' sanus,** etc. The connection of thought is this: Sane you certainly are not, though you escape notice, merely because avarice is so common. If you were to stone people in the street, or injure slaves that had cost you a great price, all would vote you mad; but, suppose you make way with a wife or mother privately, by hanging or poison—a thing so common—and not do an open act of murder, as did Orestes,—whatever the world may think, are you in your right mind? —— **137. Quin,** etc. Nay more—the comparison is in favor of Orestes; after that one mad act, we find nothing more in him to blame; but there is no end to the madness of the miser. —— **142—157.** The miser loves his possessions even better than his life. —— **142. Intus.** Literally, within, i. e. his *loculi* (below l. 146), coffers, or his chest, *arca; put away.* —— **143. Velentanum.** Proverbially poor and cheap. —— **144. Campana.** Of Campanian earthenware, instead of being, as usual, of gold or silver. —— **145. Quondam.** *Once.* See n. O. ii., 10, 18. —— **146. Loculos.** See n. Sat. i., 3, 17. —— **153. Inopem.** Here means *feeble; exhausted.* —— **161. Non est,** etc. The way is here prepared for the illustration of another form of human folly, viz. ambition. The answer to *Cur, Stoie?* is substan-

tially this. Because a man is not avaricious, it does not at once follow that he is sound in mind; any more than it follows, that a man is sound in body because he has not a *disease of the stomach*. He may have some other disease; so, too, a man may be made a fool through some other passion—he may be ambitious.—*Craterum*. Craterus was a celebrated physician. —— **166. Barathrone?** *Barathrum*, primarily an abyss, here for any deep place whence any thing can never be recovered; hence *barathro donare = to squander*. Applied to an ambitious man, the expression refers to largesses given to the people. The question here asked, is answered in what follows, by the advice given by Oppidius to his two sons. —— **175. Nomentanum.** See n. Sat. i. 1, 102. On *Cicuta*, see above, on l. 69. —— **185. Agrippa.** See n. O. i., 6, 5. —— **187. Ne quis,** etc. To illustrate the folly of ambition, the Stoic now summons and examines Agamemnon. —— **Humasse.** See n. O. i., 1, 4; and Z. § 590. —— **192. Ergo.** Refers back to *permitted*.—*Consulere, ask a question*, the usual word in asking the advice of a lawyer. —— **195. Gaudeat,** etc. The poet adopts here the sentiments of Nestor, in Iliad i., 255. —— **197. Mille ovium,** etc. Ajax, maddened at the arms of Achilles being given to his rival Ulysses, slaughtered the sheep in the Grecian camp, fancying, in his fury, that he was slaying Ulysses, and the Atridae, who had favored Ulysses. —— **199. Natam.** Iphigenia, who was given up by Agamemnon, to appease the wrath of Diana. According to the story, however, Iphigenia was spared by Diana, and carried from Aulis to Tauris, to be a priestess in her temple. See Class. Dict. —— **201. Quorsum;** sc. **haec spectant?** To which the answer, immediately given, is this; to show that you are really no less insane than Ajax. —— **205. Naves.** The story was, that Diana had sent adverse winds, which detained the fleet. —— **208. Species alias veris.** *Ideas different from true ones. Veris* is ablative. See Z. § 470; and comp. Epist. i., 16, 20; ii., 1, 240. —— **211. Desipit;** i. e. as you say. —— **212. Titulos.** See n. O. iv., 8, 13. —— **222. Vitrea.** "Dazzling."—Keightley.—Comp. the use of the word, O. i., 17, 20; iv., 2, 3. —— **223. Circumtonuit.** In imitation of the Greek ἐμβροντᾶν, *strike with thunder*, and thence, *strike with frenzy*. The priests of Bellona, the goddess of war, were wont to run about the streets, prophesying, and cutting themselves with knives; this they did on the 24th of March, which was called *dies sanguinis*.—*Cruentis*, is neuter abl. depending upon *gaudens*.—**224. Nunc age,** etc. The third of the four forms of human folly, mentioned l. 29, is now examined. —— **225. Vincet.** See n. Sat. i., 3, 115. —— **227. Edicit.** As if a *praetor*. —— **228. Tusci—vici.** The Vicus Tuscus led from the S.W. corner of the Forum to the Velabrum. It was a business quarter of the city, especially for all costly and expensive articles, hence also called Thurarius. Early tradition connected this part of the city with the Etruscans, who lived there and

there had their shops. The epithet *impia* is here used, because the quarter was in bad repute. "*In Tusco vico habitabant lenones, meretrices*," etc. Acron. —— **229. Farter.** *A poulterer.* See Becker's Gallus, p. 139. —— **Velabre.** The Velabrum was a low district lying between the Capitoline, the Palatine, and the Tiber. Here were shops, especially for the sale of all kinds of delicacies for the table. In its immediate neighborhood was the *Forum olitorium*, vegetable-market, the *Forum boarium*, the cattle-market, and the *Forum piscarium*, the fish-market. Hence here *omne macellum*. —— **234. Lucana.** See n. Sat. ii., 4, 40. —— **237. Decies;** sc. centena millia **sestertiûm**; *a million sesterces.* See A. and S. § 347; or Dict. Antiqq. under *Sestertius.* —— —— **239. Aesopi.** The cebrated tragic actor; he left an immense fortune. **240. Solidum.** Neuter acc.; *entire;* a million at once. The same story of foolish extravagance is told of Cleopatra. See Pliny, Hist. Nat. ix., 35. —— **241. Baccam,** here means a *pearl*, though properly a berry. —— **244. Pravorum.** See above, n. l. 223. *Gemellum* agrees with *par.* —— **246. Creta.** Comp. n. O. i., 36, 10.—247–280. With the form of folly under discussion, he connects, in these lines, illicit love. —— **254. Polemon.** An Athenian, who was reclaimed from extreme profligacy to a virtuous life, by once listening to the teachings of Xenocrates, whose school he entered, after a night of feasting and debauchery, merely to ridicule the philosopher. He afterwards became a distinguished philosopher, and was the successor of Xenocrates in the Academy. —— **255. Fasciolas.** Bandages worn around the legs; worn only by men of feeble health, or effeminate character.—*Focalia.* A muffler or wrapper; from *fauces.* —— **259. Amator,** etc. Horace here imitates a passage in the Eunuchus of Terence, Act. i. sc. 1; where Phaedria, fancying himself slighted by Thais, is in hesitation whether to enter her house, and is exhorted to more resolution by his slave Parmeno. —— **272. Gaudes.** A lover counted it a good sign, if he hit the ceiling with the seed of the apple he was eating. —— **276. Ignem—scrutare.** A metaphorical maxim of Pythagoras, by which he meant: do not still further irritate a man who is angry. —— **Modo, inquam,** etc. I follow here the punctuation and interpretation of Orelli. *Modo* means *lately*, and the poet makes Stertinius adduce the example as one, that was fresh in the mind of his auditor. —— **277. Hellade.** Apparently the name of a girl, whom he had slain in a fit of jealousy.——281—295. The fourth form of insane folly among men, viz., superstition; illustrated by the case of a freedman (281–87), and of a mother, (288–295.) —— **281. Compita.** *Crossways;* at which, by the order of Augustus, statues of the lares were set up; a pagan usage imitated by the Roman Church, in the images of the Virgin; so often seen by the road-side, in Catholic countries. —— **283. Quid tam magnum?** Some editors read *Quiddam magnum* addens, and explain *Quiddam m.* of a vow made at the moment; but there is

nothing to suggest the idea of a vow, and for such an idea Horace would not have used such obscure language. The idea expressed by *quid-magnum?* simply is—it is but a small thing I ask of you. —— **283. Surpite;** for surripite. —— **285. Litigiosus.** Since by selling him for one sound in mind, he would inevitably have involved himself in a lawsuit for a fraudulent contract. —— **287. Meneni.** Probably the name of some well-known crazy person. —— **289. Cubantis.** See n. Sat. i., 9, 18. —— **290. Illo—die;** Thursday, of which the Roman name was *dies Jovis.* The poet is generally supposed to refer here to some Jewish or Egyptian fast. This may be the case; still fasting, as a religious service, was known both to the Greeks and the Romans. It formed a part of the services at the festival of the Eleusinia, and also of the Thesmophoria. Livy mentions a fast in honor of Ceres; in Book xxxvi, 36; *Jejunium instituendum Cerei esse,* etc. The Commentators also cite, in illustration, Tertullian, *de Jejunio,* 15. —— **296. Octavus;** in humorous allusion to the *seven* wise of Greece—Thales, Pittacus, Bias, Solon, Chilo, Periander, Cleobulus. To the list must now be added, forsooth, Stertinius! —— **299. Pendentia tergo.** Perhaps in allusion to the fable of Aesop, in which he says that Jupiter has given every man two sacks; one hanging at his breast, and, of course, readily seen, into which he puts the faults of his neighbors; the other *hanging at his back,* into which he puts his own faults. —— **303. Quid?** etc. The sense is: What? you think yourself sane? Just as little was Agave aware of her madness, when she carried about the head of her son, whom she had torn in pieces! The story of Agave was the subject of Euripides' tragedy of the *Bacchae.* —— **308. Aedificas.** The poet sportively makes the Stoic represent him as enlarging his Sabine villa, and trying to make it resemble the lordly mansion of Maecenas on the Esquiline.—*Longos* is meant for a pun, referring both to stature and to rank. —— **309. Bipedalis.** Horace refers to his small stature in Epist. xx. 24; *corporis exigui.* —— **310. Turbonis.** The name of a gladiator. —— **323. Rabiem.** To this too the poet alludes in Epist. i. 20, 25, *Irasci celerum,* etc.

SATIRE IV.

In this Satire, Horace makes one Catius go through with a lecture, which he tells the poet he had just the good fortune to hear from some person, whom he declares to be profoundly versed in the mysteries of cooking and good living. The lecture, thus reported *verbatim*—is grave and formal in its air, and tracks the culinary art all through the courses of the *Coena;* but is found to contain some precepts good enough, but quite common and trite, mixed up with others which every body sees to be arbitrary, unusual, and indeed absurd and ridiculous.

It would seem, that the poet chiefly designed to show up, for the amusement of Maecenas and his friends, a class of vulgar persons, who were very fond of eating and drinking, and who prided themselves upon a minute and critical acquaintance with the kitchens and the tables of people of wealth and fashion. But the Satire has also a wider scope: and that is, to ridicule all who are devoted to the pleasures of the table, and make the gratification of these pleasures the object of study and labor.

2. Ponere signa; i. e. litteris consignare, *to write down*. Catius is hurrying home to make a permanent record of the precious precepts he had heard. —— **3. Anytique reum.** Socrates. Melitus was the principal accuser, and his partners were Anytus and Lycon. —— **9. Tenues.** *Nice.* —— **12. Ovis.** He begins *ab ovo*. See n. Sat. i. 3, 6. The *coena* consisted of 1. The *Gustatorium*, various dishes designed to stimulate the appetite; 2. the *Fercula*, the several courses of fish, flesh, and fowl; 3. the *Mensae Secundae*, or dessert.—Catius follows this order in the precepts given. —— **13. Alba.** This is referred by Bently and Orelli to the yolk, by the Scholiasts to the shell, and still again by Fea to the *albumen* or the white; "non nostrum—tantas componere lites!" —— **15. Suburbano**; i. e. grown in gardens close by the city and the Tiber, which were well watered. —— **16. Elutius.** *Elutus* means washed off; hence *watery*, *insipid*. Dillenburger pronounces this *dictum* contrary to the judgment of writers on horticulture. —— **19. Mixto**; i. e. with water; the opposite of *mixtum* would be *merum*. —— **23. Ante gravem.** Before the sun has grown *oppressive*; i. e. early in the day. —— **24. Forti miscebat,** etc.; in making the *mulsum*, already mentioned above, in n. Sat. ii. 2, 15. The best was made of old wine, as new was too *strong* for the purpose. —— **29. Albo—Coo.** The Coan (from the island of Cos), was one of the second-class Greek wines. The epithet given it by Persius *lubrica* Coa explains the use of it here referred to: Sat. v., 135. —— **30. Nascentes.** This notion, that shell-fish increase in size with the age of the moon, occurs often in ancient writers. —— **32. Baiano.** See n. O. ii., 18, 20.—*Lucrina.* See n. O. ii., 15, 4. —— **33. Circeiis.** A promontory on the coast of Latium. Misenum was on the Campanian coast, now Cape Miseno, which forms the northern extremity of the beautiful bay of Naples. Juvenal, in Sat. iv., 140, mentions the skill of the epicure-senator, Montanus, in detecting by their flavor the place where oysters were taken:

> *Circeis* nata forent, an
> *Lucrinum* ad saxum, Rutupinove edita fundo—.

34. Pectinibus; *comb*-shellfish (*scallops*), so called from their resemblance to a comb. *Patulis*, from their facility in opening and closing their shell. —— **37. Avertere**; literally turn off, i. e. *get away*, in anticipation of other purchasers.—*Mensa* is here the stall where *high-*

priced fish are to be had.—**38. Ignarum.** Agrees with the subject acc. of *avertere*. **Quibus—aptius.** *For which the sauce is better suited;* i. e. which ought to be served boiled, or stewed.—**Quibus assis;** *for which* (i. e. for the sake of which) *when roasted. Quibus* is the *dativus commodi.*—**39. In cubitum.** *To his elbow;* as they reclined, they leaned upon the left elbow, and took their food with the right hand. Here, the guest, having once thrown himself, satiated, into a recumbent posture, is tempted back by the savory dish.—**40. Umber,** etc. The precepts touch now upon what was called the *caput cœnae*, the principal dish, the wild boar. The Roman connoisseur could always distinguish by the taste, from what part of Italy it came. The Tuscan and the Umbrian were the best; the Lucanian was always in repute; the Laurentian, of inferior quality. Juvenal speaks of the boar being served up entire: *totos-apros*, animal propter convivia natum!—Sat. i., 140.—So the precept here, as is manifest from *curvat-lances.*—**44. Fecundae.** The ancients probably had a wrong notion (as Keightley remarks) of the fruitfulness of the hare, as it "has young only once in the year, and goes only a month with young." Comp. with this line, Sat. ii., 8, 89.—**48. Satis**; sc. est.—**54. Lino vitiata**; i. e. by being strained through a filter-bag of linen. The better process was to strain it through the *colum*, a kind of metallic sieve. See Becker's Gallus, p. 377.—**55. Surrentina.** So named from Surrentum, now *Sorrento*, which forms the southern extremity of the bay of Naples. The Surrentine wine was thin and wholesome, but not rich. Columella gives a rule for improving a wine, by mixing with it the lees of another wine of good quality, in the form of cakes. As the wine was muddied by the mixture, it was then fined, as at the present day, by eggs, which created a deposit of the sediment. This is the process here described, and it is probably familiar to all the readers of the poet.—**58. Squillis.** *Shrimps. Cochlea* means *snail.*—**59. Lactuca.** The Roman meal generally ended with a salad of lettuce, the object of which was to cool the stomach after wine. The precept of Catius here was contrary to the Roman custom.—**61. Immorsus**; sc. stomachus. *Immorsus*, literally, bitten into, i. e. *sharpened, stimulated.* He speaks of one, who has already drunk much wine, and, in order to drink more, needs to be stimulated by *ham* (*perna*) and *sausages* (*hillis*).—*Reficit;* i. e. ad vina.—Others (and among them Dillenburger) read *in morsas;* but it is drinking, and not eating, which is spoken of.—*Omnia malit;* i. e. rather than the *lactuca*, and similar things.—**65. Muria**; brine, or pickle. Catius recommends the pickle, made from the tunny-fish (*thynni*), which were caught at Byzantium, as that was in high repute. It gave a strong smell to the jar; hence *putuit orca.*—**67. Hoc,** etc. Catius now goes into the details of the mixed sauce, having just described the simple.—**68. Coryclo.** Of Mt. Corycus, in Cilicia.—

70. Plenis, etc. Catius touches now upon the dessert; see above n. l. 12. —— **71. Venucula.** The origin of the name of this species of grape, which was best suited for preserving, is unknown. —— **73. Hanc ego,** etc.; hanc, sc. Albanam uvam. *Ego* is repeated to give point to the pompous, boastful manner of the *professor*, who is laying claim to these great inventions in the culinary art.—*Faecem, lees of wine;* in Sat. ii., 8, 9, we have *faecula coa.* They were reduced by boiling to a sort of jam, or jelly.—Allec; "a kind of *caviare.* It corresponded at the Roman table to our anchovies."—*Keightley.* —— **76. Immane,** etc. The lecture concludes with some precepts of a miscellaneous character. —— **76. Millia terna;** sc. sestertium, sesterces, as above Sat. ii., 3, 237. —— **79. Furta ligurit.** The slave steals some of the sauce from the dish, and then with his dirty hands gives a cup to one of the guests. —— **80. Craterae.** The *cratera* was the large vessel, in which the wine was mixed with water, and from which the cups were filled. —— **84. Tegalia;** hangings, *valences,* on the *tori,* couches; they hung down to the floor, covering the lower part of the tori. See Becker's Gallus, p. 367. —— **88. Docte Cati,** etc. The poet, having heard out the lecture, in an amusingly formal air, begs the favor of an introduction to the learned professor; not content with drinking at the streams of such wondrous science, he longs to get access to the fountain-head.

SATIRE V.

Horace here satirizes a class of persons, which was but the natural offspring of a state of society, in which riches were practically considered the chief good of life, and poverty not only an evil but a positive reproach. That such was the prevailing sentiment in Roman society in the time of Horace, we may gather from numerous passages in the poet's writings, and especially from those significant lines in the Third Satire of this book:

> ——Omnis enim res,
> Virtus, fama, decus, divina humanaque pulchris
> Divitiis parent:

and from the passage in the Twenty-fourth Ode of Book Third:

> *Magnum pauperis opprobrium* jubet
> Quidvis et facere et pati,
> Virtutisque viam deserit arduae.

Hence all men were striving to be rich; and in the general struggle, there sprung up a class of people who sought to reach the wished-for end, by courting the favor of wealthy persons, who had no children or near relations, in the hope of being made their heirs. These people were known by the name of *Heredipetae, legacy-hunters;* their easiest victims were rich old men, who had sprung from a low origin, and were flattered by at-

tentions and professions of esteem and love. They descended to the meanest artifices, and shrunk not from crime and infamy, in order to effect their purpose; and their business of legacy-hunting had become a regular trade.

This is the class of persons whom Horace here satirizes. The following description of the method which the poet adopted, I quote from Keightley. The Satire, abounding in irony, may, as Grotefend says, be regarded as a kind of travesty, from its transferring the manners of the times of Augustus to the heroic age. In the Eleventh Book of the Odyssey (v., 99 seq.), the seer Tiresias gives Ulysses a prophetic narrative of what was to befall him, in which he tells him that on reaching home, he would find all in confusion there, and his whole substance eaten up by the suitors of his wife, whom, however, he would put to death. Our poet then makes Ulysses put the natural question to Tiresias, how, now that he had lost every thing he was bringing from Troy and elsewhere, and, as he says, he should find all gone at home, he was to get the means of living? and Tiresias then tells him to turn legacy-hunter, and instructs him in the necessary arts.

1. Praeter narrata. See the Introd., the last paragraph. —— **7. Apotheca.** See n. O. iii., 8, 11. —— **9. Missis ambagibus.** Join with *pauperiem—horres*, in which two words Tiresias sums up all that Ulysses had just said. —— **13. Honores.** This expression Horace has in the same sense, in O. i., 17, 16. —— **14. Ante Larem.** It was customary to make an offering of the first-fruits to the lares of the family. Here they are presented, by preference, to the rich man, whose favor is sought. —— **15. Sine gente.** Comp. n. Sat. i., 6, 10. —— **17. Comes exterior.** Literally, outside companion; i. e. to take the outside, when in company with him; a mark of respect shown any one, a lady, or a superior, just as we give to such the inside walk, or the place next the wall. —— **18. Utne,** etc. A form of question, expressive of indignation. To fully explain, we may supply e. g. num fieri potest. See Z. § 609. *Tegam—latus*, similar in meaning to *ire comes exterior*, in preceding line.—*Dama* is a common name for a slave; here, for one who had been a slave. —— **25. Praeroso hamo.** Metaphor from a fish, who *bites off* the hook, and thus escapes with the bait; here meant for the gifts which the sly old man quietly takes, without getting *caught*. —— **32. Puta:** this is an adverb. —— **36. Cassa nuce,** *of an empty nut;* a proverbial expression for a thing of small value, as we say, of a fig, of a straw, &c. —— **38. Cognitor,** *his attorney*. —— **40. Infantes,** *mute*. In this whole passage the poet doubtless meant to ridicule the inflated language of Furius Bibaculus, already mentioned, in n. Sat. i., 10, 36. Line 41 he quietly turns against the bombastic poet, by putting *Furius* for *Jupiter*. —— **44. Thunni.** As above, l. 25, so here, he compares the rich old men with fish. —— **46. Sublatus.** *Taken up.* The expression has reference to the custom of exposing children, immediately after their birth. The father took up the child, if he meant to rear it; otherwise it was left to perish. The same custom prevailed among the Greeks. —— **47. Caelibis,** here means one who has lost his wife. —— **48. Secundus heres,** one who succeeds to the property, on the death of

the *primus heres, heir in reversion.* —— **50. Vacuum**; sc. locum. —— **53. Prima—cera**; cera=tabula or tabula cerea, waxen tablet. Such a tablet was a thin piece of wood, covered over with wax. Two such tablets, fastened together, each having a raised margin around it, looked very much like one of our double slates. —— **Secunde—versu**; the first line would contain the name of the testator, and the second the names of the heirs or legatees. — See Dict. Antiqq. under *Tabula.* —— **55. Plerumque**, etc. He goes on to give a reason for the preceding advice. The reason is, in substance, this: that people often get egregiously deceived, as e. g. Nasica by the rich old miser Coranus.—***Recoctus***, literally boiled again or made anew, i. e. *changed into; one who, out of a quinquevir or commissioner has been made a scribe.* The *quinqueviri* were municipal officers, "who were responsible for the safety of the city, after sun-set."—Dict. Antiqq. —— **62. Tempore**, etc. Tiresias proceeds to give in full the story of Nasica and Coranus, and gives it in set, solemn phrase, after the manner of a prophetic utterance.—*Juvenis;* Octavianus, as in O. i., 2, 41. —— **65. Metuentis**; literally, who feared, but means here, who would not. Comp. n. O. ii., 2, 7. —— **Reddere soldum**, to restore the whole sum, i. e. the sum that he owed; *to pay his* debt. Nasica, deeply involved in debt, probably to Coranus, hopes to retrieve his affairs by inheriting the wealth of Coranus, and therefore gives him his daughter in marriage; but, in the event, as the story shows, finds himself sadly disappointed. —— **73. Vincit longe**; = longe praestat (Orellius), it is far better; *prius* qualifies *expugnare.* —— **85. Ex testamento**, *in accordance (with a provision in) the will.* —— **87. Scilicet**; *doubtless (to see) if* &c. —— **90. Ultro**; *of your own accord;* i. e. without some good cause, e. g. if you knew he wished you to be silent. —— **91. Comicus**; in comedy; "in the play," Keightley. In the plays of Terence, Davus is a common character. —— **101. Audieris**; when the will is opened and read. —— **103. Sparge subinde.** *Drop now and then.* The object of *sparge* is found in the two preceding questions. —— **106. Est**; = ἔξεστι, it is allowed, *one may.* —— **107. Male tussiet.** *Coughs badly;* i. e. is manifestly in the last stages of a decline. —— **109. Gaudentem nummo te addicere.** *Nummo* = sestertio; it means here a mere trifle, e. g. a farthing, a cent. Such a sale would be a merely nominal one. *That you will gladly make it over to him for a nominal consideration.*—The point of the advice is to secure thus the sick man's good-will, and eventually his share of the estate. —— **Sed me**, etc. This happy conclusion Osborne compares with the vanishing of the Ghost in *Hamlet*, Act i. Sc. 5:

"But soft! methinks I smell the morning air."

SATIRE VI.

I quote from Keightley's Edition of the Satires and Epistles, the following remarks on this Satire.

"In this, perhaps the most pleasing of all Horace's Satires, we have more clearly than elsewhere a picture of the poet's heart and mind. We see his grateful and contented spirit, his genuine love of Nature and rural life, in which no ancient poet seems to have equalled him, his aversion to the noise and bustle of a town life, and to the excitement of the luxurious dinner-parties of the capital. His object seems to have been to let the world and Maecenas himself see his gratitude to that friend, who had gratified the first and chief of his wishes. By way of contrast, he enumerates some of his annoyances when in town, and he concludes with an Aesopic fable, illustrative of the advantages of the still quiet country life, over the fears and anxieties of one spent in cities. It was evidently written at his Sabinum, of which he appears to have been now some time in possession, and probably in the year (of Rome) 723 724, when Maecenas, during the absence of Caesar, after the battle of Actium, had the charge of the city."

This Satire has been imitated by Dean Swift.

1. Votis; here = *optatis*; as often in poetry; but seldom in prose.—*ita*; see n. Sat. ii., 2, 46. —— **2. Jugis Aquae.** *Jugis* is an adjective, agreeing with *aquae*; so also in Epist. i., 15, 16. —— **3. Super his**; *super* = praeter, besides. The prose construction would be *super haec*. See Z. § 320. —— **5. Maia nate.** Mercury is here addressed as the god of gain. See n. Sat. ii., 3, 25. —— **12. Illum ipsum**; i. e. quem *mercenarius* arare solitus erat.—*Amico Hercule.* "Ut Mercurius apertis lucris et negotiationi praerat, sic Hercules opertis lucris sive thesauris." Schol. —— **15. Custos.** See n. O. ii., 7, 13. —— **16. Arcem.** Metaphorically used of his Sabine villa. Comp. O. i. 17, and notes there on 1 and 11. —— **17. Prius**; *rather*; i. e. than the happiness he enjoys in the country. —— **Satiris Musaque**; abl. of instr.; *pedestri*, on account of the easy, familiar style of his satires, *humble*; Comp. notes, O. ii., 12, 9; Sat. i., 4, 38. —— **19. Gravis**; see n. O. iii., 23, 8.—*Libitinae*; see n. O. iii., 30, 7. —— **20. Jane.** The vocative, forms, as it were, the object of *audis*. So also in the next Satire, l. 101; and Epist. i., 7, 37. The Greek ἀκούω is used in the same way. See Arn. Pr. Intr. 278.—The god Janus was associated with the beginning of any thing, e. g. one's life, a day, year, &c. —— **21. Unde.** See n. O. ii., 12, 7.—The poet goes on to enumerate the business engagements which occupy the day in a city life. —— **30. Pulses.** The subj. has a *potential* force. *You would strike.* Dillenb. compares the Gr. optative with ἄν. —— **32. Atras.** Comp. n. Epod. v., 100. —— **35. Puteal.** This word (fr. *puteus*), means 1, an inclosure, built in the form of a well; 2, an inclosure, in the shape of a well, built around a sacred place. The Puteal here referred to was the Puteal *Libonis*, or *Scribonianum*, built by Scribonius Libo in a place in the Forum, where a chapel had been struck by lightning. It is referred

to here, because the place had come to be an *exchange*, where business men gathered together.—See Dict. Antiqq. —— **36. Scribae.** Horace himself had at one period held the office of a *scriba*. Hence he naturally cites this illustration of the annoyances of a city life. —— **38. Imprimat,** etc. See last sentence of the Introd. —— **40. Septimus,** etc. This must of course mean *nearly seven years;* literally, the seventh, nearer the eighth; i. e. towards the end of the seventh, and the beginning of the eighth, year. It is difficult to see, how Orelli and others can make the words mean—"nearly *eight* years."—The subj. *fugerit* gives the assertion an easy, familiar air: *may have passed away.* —— **44. Threx—par.** *Gallina*, the name of a gladiator; called *Threx*, because he used the Thracian weapons, viz. a small round buckler, and a short dagger, *sica*. With a Threx was usually matched a *mirmillo*—such was probably *Syrus*,—so called from the image of a fish, *μορμύρος*, worn on the helmet. The *mirmillo* had Gallic weapons. —— **47. Subjectior;** sc. *sum*. —— **48. Spectaverat;** sc. *si;* so with *luserat* in next line. —— **52. Deos.** "Used facetiously of the great men of the state." Dillenb. —— **55. Triquetra,** i. e. Sicily. —— **63. Pythagorae cognata.** Perhaps, as the Scholiast suggests, a playful allusion to the fact, that Pythagoras prohibited his followers from the use of beans, on the ground of his doctrine of the transmigration of souls; that the soul of one of the philosopher's own relatives might pass into a bean! But Cicero (de Div. I. 30) explains the prohibition differently. —— **64. Uncta satis.** These two words belong together. —— **65. O noctes,** etc. *Noctes* because the *coenae* were protracted till deep in the night. The poet has in mind the happy and ordinary gatherings of himself and his neighbors; such as Cato describes in Cicero's *De Senectute*, c. 14. —— **67. Libatis;** temperanter degustatis, *of which we had moderately tasted.* In this explanation I follow Orelli, who, in rejecting the idea of *libation*, attached by some to the expression, says that *libare* in that sense is used only of wine. The words in Liv. xxxix., 43, *libare diis dapes*, are not conclusive, as both *pocula* and *epulae* are mentioned in the sentence. —— **69. Legibus insanis;** i. e. those imposed by the *magister convivii* at a banquet in the city. —— **79. Olim.** "*Once upon a time.* Cervius begins in true story-telling fashion." Osborne. —— **83. Hospitiis.** Dativus Commodi. See Z. § 405. *For acts of hospitality.* So Orelli and Dillenburger, and I think, correctly. Other Editors make *hospitiis* the abl. Orelli compares Juvenal iv. 67, propera stomachum *laxare saginis*. —— **84. Invidit avenae.** *Avenae*, genitive. Usually it is *invidere alicui aliquam rem*, as Sat. i., 6, 50; but sometimes, as here, in imitation of the Greek, *alicujus rei*. See Krüger § 358, A. 1; Z. § 413. —— **87. Male.** *Scarcely.* Comp. n. O. i., 9, 24. The fastidious *cit* disdains the plain country fare. —— **93. Mihi crede.** The pronoun is emphatic; trust *me*. See Z. § 801, at the end. ——**Terrestria,** etc. The poet makes the mouse talk epicurean

sentiments. —— **103. Vestis**; here means the coverings of the couches. **105. Procul.** *At some distance.* Of this meaning of *procul*, see several examples in Freund's Dict. —— **107. Succinctus.** Comp. Sat. i., 5, 6; and ib. 71. —— **109. Praelambens.** He acted the part of a *praegustator*, who first tasted the dishes to see whether they were rightly dressed

SATIRE VII.

The last Satire was a description by the poet himself of his daily life, his cherished tastes and habits; the present one is such a view of the same subject as the poet's enemies and detractors were fond of giving. The charges of his enemies he playfully puts into the mouth of one of his slaves, who, availing himself of the liberty of the Saturnalia, reads his master a lecture on his faults. The slave is a shrewd fellow, who has picked up some scraps of wisdom by his intercourse with the porter of the philosopher Crispinus; he accordingly takes for his text the Stoic paradox *sapientem solum esse liberum*, which he argues and illustrates very adroitly, convicting his master of inconsistency and folly, and making him out as much a slave as himself.

1. Ausculto, etc. The poet is busy, and not aware of the presence of Davus; Davus, on the other hand, not venturing to make use of the liberty of the Saturnalia, waits a while, but at last breaks in upon his master with these words. —— **2. Ita.** In conversation, *ita* is a reply, = *yes;* the whole expression being *ita est, it is so.*—Hand, *Turs.* iii., p. 493. **3. Frugi, quod—satis.** *Quod* is here restrictive (see A. 83, § 264, 3; Z. § 559); literally, good, so far as is enough, i. e. *good enough.* —— **4. Ut vitale putes.** These words still further explain *frugi.* (So good) *that you may think*, &c. The slave makes no pretence to such rare excellence that his master need apprehend that he will die prematurely. The idea here involved is the same as we so often hear in the saying, *he is too good to live long.* Ovid expresses it in Am. ii., 6, 39: Optima prima fere manibus rapiuntur avaris. —— **4. Decembri.** The month in which occured the festival of *Saturnalia*, on which see n. Sat. ii., 3, 5. —— **10. Clavum,** etc. Sometimes wearing the *clavus augustus*, the equestrian badge, and sometimes the *clavus latus.* See n. Sat. i., 5, 36. —— **14. Vertumnis—iniquis.** Vertumnus (from *vertere*) was an Etruscan deity, who was associated with the changing seasons, and thence with all changes whatsoever. This man is said to be born under his unpropitious influence, as he is so inconstant. —— **15. Volanerius.** Some person, who, in contrast with the preceding character, is described as constant in his vices. —— **23. Idem.** See n. O. ii., 10, 16. —— **33. Lumina prima**; i. e. *prima fax*, or, as we say, *early candle-light.* —— **34. Oleum**; i. e. for his lamp, which is to light him on his way toMaecenas' house. —— **36. Mulvius et,** etc.; i. e. parasites, who come to the house,

after the poet has gone, and are disappointed because he dines out. —— **37. Ille**; refers to Mulvius. —— **38. Nasum.** See n. O. i., 1, 21. —— **43. Quingentis—drachmis.** The drachma was a little more than 9d. sterling; and this whole sum would be, in our currency, something less than $100, and was the price of a common slave. —— **45. Crispini.** See n. Sat. i., 1, 120. —— **53. Anulo.** The privilege of wearing a ring belonged to senators and equites. —— **54. Dama**; in nom. case, *a Dama*, i. e. a slave. *Ex judice*; the *judices* were chosen from the equestrian order. —— **55. Lacerna.** A mantle, which was worn usually over the toga, and had a hood for the head, called *cucullus*. See Dict. Antiqq. —— **76. Vindicta.** A metaphorical use of the method of liberating Roman slaves, which was called *manumissio per vindictam*. A rod was laid upon the slave's head, certain forms were gone through with, and the slave then sent forth free. See Dict. Antiqq. under *Manumissio*. —— **79. Vicarius.** A slave might have another slave under him; the latter was called *vicarius*. See Dict. Antiqq. under *Servus*. —— **86. Teres atque rotundus.** *Smooth and round*; as e. g. a globe, which was esteemed by the ancients the most perfect of all forms. —— **87. Herari**; here = *haerere*. *Cling to him on account of the smoothness of the surface.* —— **94. Subjectat.** The metaphor from a rider plying, with his spurs, his jaded horse. —— **95. Pausiaca.** Pausias was a painter of Sicyon, who flourished about 370 B. C. —— **96. Fulvi**, etc. The names of three gladiators of the day. —— **96. Contento poplite.** Join these words with *proelia*; *the contests* in which they engage *with strained knee*; in allusion to the muscular effort, and the attitude, of the gladiator. —— **101. Audis.** See n. preceding Satire, l. 20. —— **110. Strigili.** On the construction, see n. O. i., 17, 2. —— **113. Erro.** Here a noun; *a vagrant*; *Fugitivus* is *a runaway*. —— **115. Comes**, etc. Comp. O. ii., 16, 22: iii., 1, 37. —— **116. Unde**, etc. The words of Horace, who pleasantly represents himself as acknowledging, by his anger, the justness of the slave's charges.

SATIRE VIII.

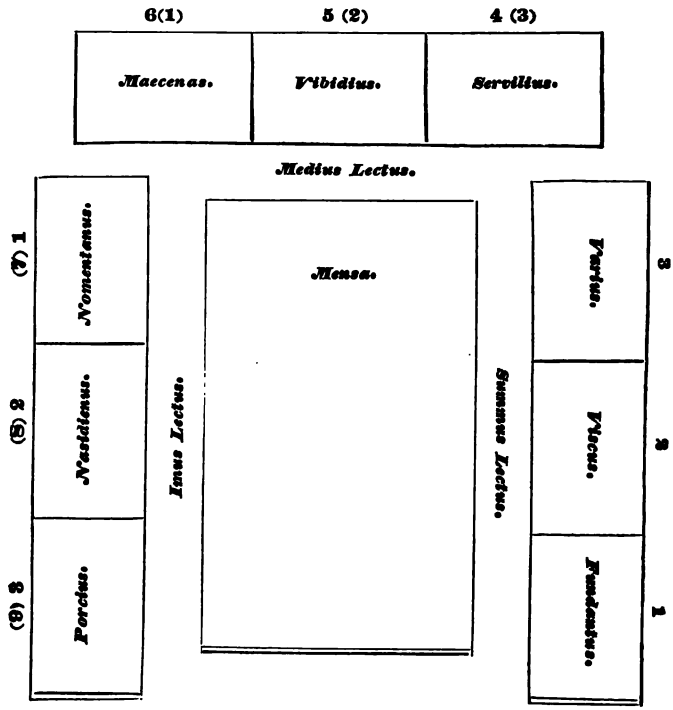
This Satire opens to us a glimpse of social life in Rome in the poet's time, and brings to view a class of men that figured in it. We are introduced to the dining-room of a rich *parvenu*; a man who, by wealth alone, had risen from low life to some social importance, and had brought to his new position his vulgar character and manners. This person, by name Nasidienus, entertains at his table Maecenas with some of his friends; and Horace gives us, in the form of a conversation with one who was present, an account of the occasion. The feast is sumptuous and sufficiently well served; but is marred throughout by the bad taste and manners of the host; who bears himself with an ill grace among his courtly guests, amusing them with his credulity and his inexpe-

rience of high life, and annoying them with ostentatious and tedious remarks on the merits of all the various dishes. The poet exhibits his skill and good taste in making Maecenas observe a polite silence in the conversation, and betray no disposition to join in the sport at the host's expense; though we may well imagine that he fully appreciated the nature of the occasion.

This Satire has been imitated by Dean Swift.

1. Nasidieni. Pronounce in this line as a quadrisyliable. —— **Beati.** See n. O. i., 29, 1. —— **2. Dictus**; sc. es. —— **3. De—die.** In the time of Horace, the hour for the *coena* was 3 P. M. From Sat. ii., 7, 34, we may infer that Maecenas dined at about sunset. The hour for the dinner of Nasidienus was therefore an early one; such a feast was called *convivium tempestivum.* —— **Sic,** etc.; i. e. *sic* juvit, *ut*, etc., *so pleased me, that*, etc. *Ut* with *fuerit*, therefore, expresses *the result.* —— **6. Lucanus aper.** See n. Sat. ii., 4, 40. —— **Leni Austro**; *a gentle south wind;* in opposition to *fervido, hot;* the former gave a high flavor to the meat of the boar, the latter spoiled it. —— **8. Radices**; *radishes.* —— **9. Pervellunt**; literally, pull at, i. e. *sharpen.* This clause *qualia*, etc., appears at first to end the enumeration, but the speaker seems to call to mind other things, and adds them to the list. All these articles, being alike fitted to stimulate the palate, were taken at the beginning of a dinner, and usually formed that part of the Roman *coena*, which was called the *gustatorium.* Some Editors think that the poet meant to represent the boar, that was served up by Nasidienus, as already tainted; but there is in the language employed, no just ground for such an opinion. —— **Allec, faecula Coa.** See n. Sat. ii., 4. 73. —— **10. Alte cinctus.** The slaves, in waiting at table, always had their tunics *girt high*, to facilitate their movements. Hence, in Phaed. ii., 5, 11: *Ex alticinctis unus atriensibus.* —— **13. Ut Attica virgo.** See n. Sat. i., 3, 11. —— **15. Caecuba.** See n. O. i., 20, 9. —— **Chium**; sc. vinum. See n. O. iii., 19, 5. —— **Maris expers.** One of the means employed by the Greeks to season wines and improve their flavor was to mix *sea-water* with them in certain proportions. The Chian wine here spoken of had not undergone this process; for what reason we can only conjecture; perhaps simply because the Romans preferred that wine in its pure state, without the sharpening qualities which would be given it by sea-water; or because the unmixed wine was considered (as Pliny seems to intimate, in Nat. Hist. xiv., 7) more wholesome. —— **18. Divitias miseras.** This line and he next are the words of Horace. —— **19. Pulchre fuerit.** See n. Sat. ii., 2, 106. —— **20. Summus ego,** etc. The Roman *Triclinium* consisted of three *lecti*, or couches, placed around three sides of a table; the fourth side was left open. Each *lectus* had three places. The *lecti* were called *lectus medius, lectus summus, lectus imus.* There was a difference in the rank of the *lecti*, and of the several places on each *lectus.* The *lectus medius* was the most honorable, next,

the *lectus summus*, and last, the *lectus imus*. On the *lectus medius*, the highest place, therefore the highest at the table, was the first on the right (as you face the table), then respectively the middle and the third place; on the *lectus summus*, which stood to the left of the *medius*, the first place was the one farthest from the *lectus medius*, then the other two places in order; on the *lectus imus*, the first place was the one nearest the *lectus medius*, and then the other two respectively. The guests reclined, each on his left arm, so that those on the *imus* and those on the *summus* were turned in opposite directions, the latter looking towards the *medius*, the former looking away from it. This summary I have made up from Becker's Gallus, Exc. ii. to Sc. ix., where is given the fullest and most satisfactory account of the subject, with which I am acquainted. The account given in Dict. Antiqq. is different, and, I think, unsatisfactory. The following sketch, taken from Orelli, illustrates the *Triclinium* in general, and the arrangement of the guests, as described in the present passage:



20. Thurinus. Of Thurii, a town in Calabria; probably so designated, to distinguish him from the brothers Visci, mentioned in Sat. i., 10, 83. —— **22. Umbras.** The word *umbra, shadow*, like σκιά in Greek, was used of an uninvited guest, introduced by one of the invited, as here by Maecenas. —— **23. Ipsum,** i. e. the host. —— **25. Ad hoc;** sc. aderat; was present *for this purpose.* Nomentanus was a parasite of the host, and his business was to draw the guests' attention to the peculiar excellence of the various dishes, and to the new methods by which they were prepared. —— **26. Cetera turba;** like the French *nous autres; the rest of us*, who were quite unskilled in the mysteries of cooking, and without the aid of Nomentanus would not have noticed the very rare flavor given by Nasidienus' cook to ordinary dishes! —— **29. Ut—patuit.** *Vel* strengthens the meaning of *continuo. As it at once appeared;* i. e. the originality of the cookery was quite manifest, when these dainties were brought to my notice. The tone of the whole passage is of course ironical. —— **31. Minorem ad lunam.** *At the waning of the moon.* —— **34. Damnose.** A colloquial expression for drinking to excess at the expense of the host, *ruinously.* **Moriemur inulti;** a burlesque use of an epic expression; Virgil has it in Aen. ii., 670: *nunquam omnes hodie moriemur inulti.* The meaning is, that they would, by hard drinking, revenge themselves upon the host and his parasite, for their stupid observations. —— **36. Parochi;** a word here used in jest for *hospes*, host. See n. Sat. i., 5, 46. —— **39. Allifanis;** sc. poculis; drinking-cups of a very large size, which were made at Allifae, a town in Samnium. —— **40. Nocuere lagenis;** i. e. did not drink freely, either for such reasons as those mentioned in lines 35, 36, or because they feared the displeasure of the host. —— **42. Muraena.** A species of eel, *the lamprey*, one of the greatest delicacies on a Roman table; with the nobility it was a pet fish, and was reared with care in their fish-ponds. —— **45. His;** *these ingredients;* viz. *oleo, garo*, etc. —— **45. Venafri.** See n. O. ii., 6, 16. —— **46. Garo.** Some kind of *caviar*, like e. g. anchovy-sauce. The Spanish fish here referred to was probably the *scomber, mackerel.* —— **48. Cocto Chium.** The meaning is, that the Italian wine should be poured in while the sauce is boiling, and the Chian added afterwards. —— **50. Quod,** etc. *Methymnaeam;* of Methymna, a town of Lesbos. *Vitio mutaverit; vitio* is dative, = *in vitium;* turned to a fault, i. e. has vitiated, made sour. The idea of the whole is; vinegar made from Lesbian wine. —— **51. Erucas.** A species of cabbage; *the rocket.* —**Inulas.** See n. Sat. ii., 2, 44. —— **53. Ut melius,** etc. The *muria* has been explained in Sat. ii., 2, 65. The clause *quod remittit* refers not to *muria* but to *echinos illutos.* The meaning is that the juice furnished by the *echini* is better than the *muria: As* (being) *better than the muria*, that *which* (or *what*) *the sea shell-fish leaves behind.* —— **54. Aulaea.** See n. O. iii., 29, 15. —— **58. Rufus;** the *cognomen* of Nasidienus. —— **64.**

Suspendens. See n. Sat. i., 6, 5. —— **67. Tene—torquerier.** The infinitive, in exclamations, often stands thus absolutely. See A. and S. § 270, Rem. 2. —— **68. Ne panis,** etc. These points are doubtless touched upon, with a mixture of malicious pleasantry, reflecting upon the tedious commendation which the host had been all the while bestowing upon the various arrangements of his dinner. —— **77. Soleas poscit.** The custom was to put off the sandals, on taking the reclining attitude at table. Nasidienus now on rising, probably to go and give some orders to the servants, calls for his sandals. —— **81. Sit quoque**; i. e. as well as the *patina* (see l. 55) which had been broken by the accident that had occurred. —— **83. Fictis rerum**; they pretend to start some jokes, that they may have out their laughter without betraying to the parasites its real cause. —— **88. Jecur anseris.** The liver of the goose was as favorite a dish at Rome as it is now in some parts of Europe, especially at Strasburg; where the *pâté de foie gras* is a famous dish. Means were then used as now to increase the size of the liver. —— **93. Fugimus.** This word does not mean that they abruptly took leave; it is explained by what follows *ut-gustaremus*. They revenged themselves by not touching the dishes which had been so tediously praised. —— **94. Illis**; dative case. —— **95. Canidia.** See Introd. to Epode v. and xvii.

NOTES ON THE EPISTLES.

THE Epistles of Horace, the latest of his works, are the maturest fruits of his literary studies and culture, and of his observation and experience of human life. In the form of familiar communications to personal friends, they disclose to us the interior of the poet's mind and heart, and the life of thought and feeling, that flowed on there in even current, in the last and best years of his life. It is this subjective character, that distinguishes the Epistles of Horace from his Satires. In his Satires, the poet contemplates the life that was going on without and around him; he paints the manners of men and of the times, as he saw and caught them, as they rose in the living world of Rome; and, even in the few places where he dwells upon himself, his starting point is in something external, in some opinions of other men, and generally in their envious judgments of his habits and character. But in the Epistles, the point of departure, if we may so say, is the poet's self; they reveal to us his own individuality; they tell us in easy converse, and yet in finished verse, his own habitual thoughts and sentiments, whether on art, poetry, philosophy or letters; his most cherished wishes and tastes, his experiences of the world, and what they have taught him, and all the way in which he is wont to view, to understand, and to enjoy human life.

It is also precisely this subjective feature of these writings, which gives them their interest and their value, which has drawn and fastened to them so many minds and hearts, and ever instructed and delighted them. They teach us, from out the poet's own experience, so many lessons of good sense, moderation and wisdom, fitted to the conduct of our own every-day lives; which charm us by their serene humor and graceful diction, and win us by their humane and friendly tone. We feel ourselves in communion with an earnest, tranquil, and yet genial, happy spirit, that has practically learned what we too need to know; that has found out much, at least, of the secret of human life, and knows how to impart it to others; that has reached, after many wan-

derings, after much thought and discipline, something of a sense of quiet and inward freedom, for which we are longing, and which he can help us attain. We may gather up from his words the materials for a philosophy of life, which is better as a practical guide than the speculative systems of the poet's time; more noble and elevating than the Epicurean, more humane and humanizing than the Stoic; perhaps, indeed, the truest and the best, that the unaided wisdom of man can frame.

The poetical Epistle is a form of composition which Horace invented, and in which, though often imitated, he has never been equalled. Most of his imitators, while they have not failed to perceive and to admire that rare union of the *utile* and the *dulce*,* the instructive and the entertaining, in which lies the secret of Horace's power, have yet pressed too far either the one or the other of these qualities, and so have verged either to the dry and didactic, or to the low and trivial; and even Pope and Boileau, have, with all their merit, fallen below the genial excellence of their original. In that wonderful mingling of thoughtful earnestness and playful humor, which, ever near together, and always just in place, dignify and enliven one another, now pointing a sober precept with a sprightly jest, now drawing grave lessons from a gay fable, and, like the well attempered lights and shades of a fine picture, blending "severe truth" and "faery fiction" into an harmonious whole,—in that singular union of poet and philosopher, the man of wit and genius with the man of sound sense and judgment, that we see everywhere in the Epistles of Horace, he appears at once the inventor and the unrivalled master of this species of composition.

Finally, it is worthy of remark, in this brief estimate of these writings, that, while they are the most original and the most perfect of the works of Horace, they are also the most characteristic of all the productions of the Roman Muse. They are the genuine poetry of the Roman life; they embody in a most finished poetic form, those qualities of the national character, that for long centuries were at once the glory and the safety of Rome. That strong practical sense, that earnestness and love of order, those virtues of temperance, frugality, moderation, self-government, which mark and set apart the Roman from all other types of ancient character,—all these have found, in the Epistles of Horace, a just and poetic expression. There, while we see as in a mirror, the image of a Roman poet,—if not the most gifted of the poets of Rome, certainly the poet of largest experience, both in life and in art, and of incomparably the greatest influence,—we also behold the noblest and truest reflection of the Roman spirit and character.

* See Ars. Poetica, 343.

BOOK I.

EPISTLE I.

This Epistle was occasioned by the desire of Maecenas, that Horace should give himself with renewed ardor to the cultivation of lyric poetry. The poet declares, in reply that, with advancing years, he has lost his taste for the sportive effusions of the Lyric Muse, and is now absorbed in the studies of philosophy (1–12). He then proceeds,—disclaiming, at the same time, all allegiance to sect, and waiving all pretensions to the highest attainments in philosophy (13–40), to set forth and inculcate some of his favorite doctrines of practical wisdom. He teaches that virtue is far better than money, that a good conscience and a contented, independent mind are superior to all worldly goods (41–69); and he contrasts these teachings with the opinions and conduct of the multitude, which he shows to be various, uncertain, and inconsistent (70–end).

1. Prima—summa. *First—latest;* i. e. always a worthy theme for my muse, from the beginning to the very close of my life as a poet. —— **2. Donatum—rude.** Horace compares himself with a gladiator who had gained an honorable discharge. In token of such discharge, a gladiator was always presented with a *rudis*, a staff, or *foil.* —— **3. Ludo.** *School;* i. e. of gladiators. —— **6. Ne populum,** etc. A discharged gladiator was sometimes won back to the amphitheatre by prospects of high pay; he then ran the same risks as an ordinary gladiator, and, if worsted in fight, was at the mercy of the populace. When appealed to, the populace turned up their thumbs (*vertere pollicem*) as a sign, that the gladiator should be spared, and turned them down (*premere*) as a sign that he should be put to death. —— **9. Ilia ducat;** literally, draw his flanks, an action in horses indicative of difficult breathing; *become broken-winded.* So Virgil, Georg. 3, in describing the diseases of horses, says, *imaque longo Ilia singultu tendunt.* —— **11. Omnis in hoc.** Comp. Sat. i., 9, 2. —— **13. Lare;** here, by metonymy, for *domus;* on *domus*, see n. O. i., 29, 14. —— **14. Addictus,** etc. The poet goes back to the image of a gladiator. *Addictus*, used primarily of an insolvent debtor given over to his creditor, was also used of a person who became a gladiator for hire, because he was *bound* to the master of the school in which he was trained. Such a person also took an oath of allegiance to his master on entering his service. See Dict. Antiqq. under *Nexi*, and *Gladiatores.* —— **16. Nunc,** etc. Preserving the image drawn from the sea, which is first used in the preceding line, the poet proceeds to describe himself pleasantly as a kind of Eclectic in philosophy, now studying the Stoics and now the Epicureans. —— **Agilis.** The Stoics taught their disciples to mingle actively in public affairs. —— **18.**

Aristippi. See n. Sat. ii. 2, 100. —— **21. Opus debentibus**; i. e. as hired servants. —— **27. Restat,** etc. *It remains for me,* &c.; i. e. with such feelings and views, it is my business to put to personal and practical application the elementary principles of philosophy, and the time I devote to other things seems to be wasted and lost. —— **His**; refers to what follows. —— **28. Lynceus**; who, according to fable, was so sharp-sighted as to be able to see through the earth. The poet first sets forth two examples (28–31), and then states the general principle (l. 32). —— **30. Glyconis**; an athlete, of the poet's time. —— **33. Cupidine.** On the gender, see n. O. ii., 16, 15. —— **34. Verba—voces**; the former refers to the formulas of incantation, the latter to the tones of music, vocal or instrumental; both are here used figuratively for the precepts of true wisdom. —— **36. Placula**; here means *remedies;* the transition from its primary meaning *expiatory sacrifices* is explained by the fact, that diseases were referred to the anger of the gods, who had to be appeased and propitiated, before the diseases were removed. Here, too, the *remedies* are the teachings of wise men, as is manifest from the next line. —— **37. Ter**; the favorite numeral with the ancients, to denote repetition, indefinite number; especially in all solemn rites. Comp. O. i., 28, 36; iii., 3, 65; iii., 22, 3; Carm. Sec. 23; Sat. ii., 1, 7. —— **43. Repulsam.** See n. O. iii., 2, 17. —— **45. Ad Indos**; hyperbolice; "usque ad terras remotissimas."—Orelli. —— **47. Ne cures.** *Ne, that not,* seems here to express a *consequence,* for which we ordinarily find *ut non. So that you may not care for.* Comp. Arn. Pr. Intr. 77; Z. § 532. —— **50. Coronari—Olympia.** Olympia is in the acc., in imitation of the Greek στεφανοῦσθαι Ὀλύμπια. So Ennius, quoted in Cic. de Senectute, c. 5, *vicit Olympia.* The poet argues thus; no combatant would be content with the village crown, who might wear the crown of the Olympian victor; no one prefers things of less, to things of greater, value; but yet virtue is better than silver and gold. —— **54. Janus summus**; i. e. the whole forum; or, as we should say, *the Exchange,* for the collective sentiment of business and moneyed men. Comp. n. Sat. ii., 3, 18. —— **56. Laevo,** etc. See n. Sat. i., 6, 74; where these words are used of boys, going to school. So here the citizens, young and old, are pupils of *Janus;* i. e. are all engaged in business, and the accumulation of money, and bring to the forum, as it were to a school,—*loculos tabulamque;* i. e. their money-cases and tablet. —— **58. Quadringentis**; 400 *sestertia,* = 400,000 *sestertii, sesterces* (*sestertium* was a sum of money, *sestertius* a coin), was the legal pecuniary qualification for admission to the equestrian order. The sum was *circa* $15,000. —— **59. Ludentes,** = *in suis ludis, in their sports;* i. e. the boys choose their *rex* or leader, on the ground of character. Comp. n. O. i., 36, 8. —— **62. Roscia.** See n. Epod. iv., 16. —— **64. Curiis et Camillis**; see notes O.

i., 12, 41 and 42. —— **65. Qui,** sc. suadet; *ut* is omitted, according to A. & S. § 262. R. 4.—*Rem* means here *money.* —— **67. Pupi.** The name of some tragic writer or actor. —— **69. Praesens;** the word involves, besides mere presence, the idea of constant readiness to do one a service; *who is ever at your side to exhort,* &c. —— **73. Olim.** See n. Sat. ii., 6, 79. —— **78. Viduas.** See Introd. to Sat. ii., 5. —— **79. Excipiant,** etc. Comp. Sat. ii., 5, 44. —— **80. Foenore.** See n. Sat. i., 2, 14. —— **83. Bails.** See n. O. ii., 18, 20. —— **84. Sentit.** See n. O. ii., 18, **21.** —— **86. Teanum,** a town in Campania; here in contrast with Baiae, as it was in the interior. —— **89. Solis.** See n. Sat. i., 1, 19. —— **92. Conducto.** For variety's sake, the poor man hires a boat and makes an excursion, but he gets weary of it, just as much as the rich man, who sails in his own trireme. —— **94. Tonsore.** On the abl. see n. O. i., 6, 2. —— **95. Pexae;** literally combed, but here means with the wool or nap on, *still new.* —— **96. Dissidet impar.** *Sits uneven.* Comp. n. Sat. i., 3, 31. —— **99. Ordine.** Usually with the abl. after compounds of *di* or *dis, a* or *ab* is expressed. See A. & S. § 224, R. 3. —— **101. Solennia;** = *solenniter, after the common fashion,* like all other people; i. e. you attach much less importance to these faults of character, than those irregularities of personal appearance. —— **106. Sapiens,** etc. The poet is in earnest in insisting upon the pursuit of what is truly wise; but to give the epistle a pleasant turn at the end, he has another hit at the wise man of the Stoics. Comp. n. Sat. i., 3, 124. —— **Pituita,** a cold in the head, with its usual inconveniences. Your wise man, with all his boasted independence of disease, must fain yield to these evils!

EPISTLE II.

Lollius, to whom this Epistle is addressed, was the eldest son of the person of that name, to whom Horace wrote the Ninth Ode of the Fourth Book. The young Lollius, now about seventeen years of age, was pursuing his studies at Rome, in preparation for the offices of public life, and Horace, interested in the welfare of one who was a youth of talent and promise, and the son of a personal friend, writes to him from his quiet retreat at Praeneste, and seeks in a strain of paternal counsel, to turn him to the early study and practice of wisdom and virtue. He first sets before the young man the practical moral lessons which are taught by Homer in the Iliad and Odyssey; and then, in a tone at once familiar and earnest, inculcates some of those golden precepts, whose observance is necessary to the formation of right character, and to the conduct of a useful and happy life.

1. Maxime, sc. natu. —— **2. Declamas.** It was needful to the young Roman who aspired to civil honors, to make himself a public speaker; hence the study of elocution was an indispensable part of his education.

—On the tense of this verb, comp. n. O. i., 22, 10. —— **Praeneste.** See n. O. iii., 4, 22, 4. —— **4. Chrysippo.** See n. Sat. i., 3, 127. Crantor was a philosopher of the Academic school, the head of which was Plato. —— **7. Barbariae,** sc. terrae; here used for Phrygia. The Greeks used the word corresponding to *barbaria* for a foreign country. —— **10. Ut salvus,** etc.; that is, that he will not consent to the restoration of Helen; in persisting in this purpose he perilled his own rank and personal happiness. *Regnet* must refer to the rank and station of Paris as a prince. —— **11. Lites.** The quarrel that grew out of the seizure of Briseis. See n. O. ii., 3, 4. —— **14. Plectuntur.** Comp. n. O. i., 28, 27. —— **19.** This line and the following one are a free translation of the opening of the Odyssey. Comp. Ars. P. 141. —— **23. Sirenum—Circae.** The Sirens of the Odyssey, who charmed by their melodious voices the passing mariner, and Circe, who by her magic cup, turned men to beasts, Horace here teaches were meant by Homer as illustrations of the seductive and degrading influence of sensual pleasures. —— **27. Nos numerus sumus.** *Nos* is here = *maxima pars hominum,* exactly as in English the pronoun *we* is often often used for *people in general, the world,* &c. Comp. the same use of *nos* in Sat. i., 3, 55. *Numerus,* like the Greek ἀριθμός, means those who have only a numerical value, people of worthless character; *mere ciphers.*—The sense of the passage is this: as Homer's Ulysses is a rare example of temperance and wisdom, so the worthless suitors of Penelope, and the young men of Alcinous, i. e. the sensual Phaeacians, are illustrations of the generality of men. —— **29. Plus aequo.** See n. O. i., 33, 1. —— **31. Cessatum ducere curam.** *Cessatum* is a supine, depending upon *ducere;* and the whole expression is poetic for—"citharae cantu omnem curam abigere," (Orelli) *to lull care to rest.* —— **34. Noles,** sc. currere, which in this line is meant for vigorous exercise. The poet teaches in the passage, that, in regard to both health and to character, men learn by sad experience the necessity of care and discipline. —— **39. Est;** from *edo;* see A. & S. § 181. —— **44. Beata.** *Rich;* see n. O. i., 29, 1. *Pueris,* dat. does not depend upon *beata.* —— **47. Non domus,** etc. Comp. the passage O. ii. 16, 9. —— **54. Vas.** Here metaphorical for the mind. —— **56. Semper—eget.** Comp. O. iii., 24, 64. —— **59. Irae.** See Arn. Pr. Intr. 220. —— **61. Festinat,** = festinat exigere, or festinanter exigit; comp. n. O. i., 16, 21. *Odio* is dat. —— **69. Quo semel,** etc. Osborne aptly compares the lines of Moore:

"You may break, you may ruin the vase, if you will,
But the scent of the roses will hang round it still."

EPISTLE III.

This is a friendly epistle to Julius Florus, who, as we gather from the testimony of Horace himself, was a young man of talents and cultivation, and not without some merit as a poet. The Epistle furnishes a pleasing proof of the established position which Horace now held at Rome as a poet and a man of letters, and of the kind of paternal interest which he cherished in all young men who were aspiring to literary excellence.

Julius Florus was now attached to the suite of Tiberius Claudius Nero, the step-son of Augustus, and afterwards successor to his imperial honors; who had been dispatched with an army to the east to place Tigranes on the throne of Armenia, and to settle the affairs of that kingdom.

Horace makes inquiries concerning the present occupation of Tiberius and his command, and of Florus himself (1-25), and then exhorts Florus to the study of philosophy (25-29), and to a full reconciliation with Munatius (30-35).

3. Thraca. The Greek form, instead of *Thracia*. Tiberius' route to Armenia was through Macedonia and Thrace, across the Hellespont (l. 4. *freta*), and through Asia Minor (l. 5. *Asiae*). —— **4. Turres.** Two towers, one at Sestos, the other at Abydos on the opposite shores of the Hellespont. —— **6. Studiosa.** In early life, Tiberius was fond of literary pursuits, and at this time had in his train several literary men. *Studiosa* thus means *learned.—Operum* depends upon *quid.* —— **9. Quid,** sc. struit. Of Titius nothing certain is known. He was one of the party, and, as is apparent from the passage, was a poet. —— **10. Pindarici fontis.** Metaphorical for the loftiest lyric poetry; in contrast with which, *lacus-apertos* represents lyric poetry of an ordinary kind. It is a pleasant hit—without, however, any purpose of disparagement—at the adventurous spirit of the young poet.—*Expalluit* is poetic for *extimescuit.* —— **14. Desaevit—ampullatur.** Humorous words, to designate the passionate, and the grand, tone of tragedy. On *ampullatur*, comp. Ars. P. 97. —— **15. Mihi.** An instance of what is called the *dativus ethicus.* We may translate: what is *my* Celsus doing? See Z. § 408. —— **17. Palatinus.** See Intr. to O. i., 31. —— **19. Plumas.** An allusion to the fable of the jackdaw shining in the plumes of the peacock. See Phaedrus, i., 3. —— **23. Civica.** See n. O. ii., 1, 1. —— **26. Frigida curarum fomenta;** *cold remedies for care;* such as ambition, riches, which may help to relieve worldly anxiety, but yet tend of themselves to make the heart cold and empty; hence called *frigida.* —— **27. Coelestis sapientia.** "*Socrates autem primus philosophiam devocavit e coelo, et in urbibus collocavit, et in domos etium introduxit, et coegit de vita et moribus, rebusque bonis et malis quaerere.*" Cic. Tusc. v., 10. —— **30. Curae,** sc. sit tantae. —— **31. Munatius.** Who this was is not known; it is conjectured, a son of the Munatius, who is addressed in Ode Seventh of Book First. —— **36. Votiva.** Comp. the passages, O. iv. 2, 55; i., 36, 2.

EPISTLE IV.

An Epistle addressed to a brother poet, Albius Tibullus, at the time at his villa at Pedum. Horace compliments him on his poetic gifts and attainments, on his good health, and his fortunate social position, and exhorts him not to be disturbed by cares and fears, but to live a quiet and cheerful life.

2. Pedana. Pedum was on the road from Tibur to Praeneste. —— **3. Cassi Parmensis.** A different person from the Cassius, satirized in Sat. i., 10, 61. This one had served in the army of Brutus and Cassius, and afterwards of Sextus Pompeius. Like Tibullus, he wrote elegies. —— **6. Non—eras.** *Never were.* The imperf. denotes continuance; i. e. during all the time I have known you, down to the present moment. —— **13. Omnem crede,** etc. Comp. similar expressions of this sentiment, in O. i., 9, 13; iii., 29, 43; iv., 7, 17. —— **15. Me pinguem,** etc. Horace pleasantly describes himself as such an Epicurean as the Stoics were fond of describing, and such a one, too, as many persons doubtless were; one who made the chief good to consist merely in sensual pleasure; but his own Epicureanism was a quiet, cheerful enjoyment of life, together with an ascendency over base and corroding desires. Tibullus, and every one else who knew Horace and his manner of life, at once appreciated the jesting tone of these two concluding lines of the Epistle.

EPISTLE V.

An Epistle to Torquatus, the same friend of the poet, to whom is inscribed the Seventh Ode of Book First. Horace invites his friend to join him, on the eve of the birth-day of Augustus, at his frugal table, and bids him put aside the anxious cares of life, and give himself up to cheerful discourse, and all the gay and inspiring influences of the festive hour.

This is one of those lighter pieces of Horace, which seem to bring us into the presence of the poet in his own home, and show us how he loved there to gather about him his friends, and with such cheer as his house might afford, share with them the delights of social converse.

1. Archiacis. So named from Archias, the maker of them; probably simple, though tasteful, suited to men of moderate means. —— **3. Supremo—sole.** *Supremo* = ad occasum vergente; *at sunset.* —— **4. Tauro.** T. Statilius Taurus was consul the second time, A. U. C. 728. If the ode was written, as is generally supposed, A. U. C. 734, the wine would be five or six years old. Comp. n. O. iii., 8, 12. —— **Diffusa;** i. e.

into the *amphorae*. See n. O. i., 20, 3. —— **5. Minturnas.** See n. O. iii., 17, 7. *Petrinus* was the name of a hill near Sinuessa; it is now called *Rocca di Monti Ragoni*. —— **6. Imperium fer**; *submit to my authority*; i. e. as the host, master of the feast. —— **7. Splendet.** This refers to the polishing of the *lares* in the *atrium*. See n. Epod. ii., 66. It does not refer to the fire, as is plain from *aestivam* in l. 11. —— **9. Moschi.** A celebrated rhetorician, then accused of poisoning, and defended by Torquatus.—Porphyrion. —— **11. Aestivam.** Augustus' birth-day was the 23rd of September; so that strictly it was not a summer's night; but *aestiva* is used because the night was of about the same length as in summer. —— **12. Quo**; sc. "datam esse credam." Dillenb. —— **14. Assidet**; poetic for *similis est, resembles*; literally, sits near to. —— **15.** Comp. the sentiment, O. ii., 7, 26; iv., 12, 28. —— **20. Paupertate.** Comp. O. i., 18, 5. —— **22. Toral.** See n. Sat. ii., 4, 84. —— **26. Butram,** etc. Of the persons here named, we have no knowledge. —— **28. Umbris.** See n. Sat. ii., 8, 22. —— **30. Quotus**; = quot comites. —— **31. Postico.** *By the back-door.* A happy end to the Epistle. He tells his friend to dodge his clients who are waiting for him in the *atrium*, by making his exit at the back-door.

EPISTLE VI.

The sole means of securing a happy life is a dispassionate frame of mind (1, 2), free from the disturbing influence, alike of joy and of grief, of desire and of fear (3–14). Even virtue itself is not to be pursued beyond just and reasonable limits (15, 16). What folly, then, with passionate eagerness, to strive for gold, fame, worldly goods, all frail and perishable (16–27)! As when in ill health, you seek the means of recovery, so, if you will live aright, use earnestly the true means (28, 29); if the true means of right living be virtue, then vigorously cultivate virtue (30); if you think virtue an empty word, then go, find the chief good in riches (31–48), or in honors (49–55), or in luxurious living (56–64), or in love (65, 66). These are my sentiments; [illegible] them, if you have no better, if you have, impart yours to me (67, 68).

Thus in the mingled tone of a philosopher and a poet, and in the discursive style of an epistle, Horace exhorts Numicius to the rational, even-tempered pursuit of a virtuous life.

Of this Numicius we have no definite knowledge.

1. Nil admirari; *to regard nothing with passion*; it is the Greek μηδεν θαυμάζειν, the ἀθαυμαστία of Democritus, the ἀπάθεια of the Stoics, the ἀταραξία of the Epicureans. —— **2. Possit.** See A. & S. § 264, 10. —— **4. Momentis.** *Laws of motion.* —— **5. Quid censes,** etc. On the construction, see Z. § 769. —— **7. Dona**; the civil honors. *Quiritis* = *Quiritium, populi.* —— **17. I nunc,** etc. He argues from the greater to the less; see Introduction. The form of address is ironical,

and as familiar in English as in Latin. —— **Aera.** **Bronzes**; vases of Corinthian bronze. —— **21. Dotalibus**; received, as a dowry, with his wife; i. e. that Mutus, who has married a rich wife, may not have broader lands than you. —— **26. Porticus Agrippae.** An extensive public promenade, covered with a roof, and supported by columns, and adorned with paintings; it was built by Agrippa. —— **Via Appi.** See n. Sat. i., 5, 6. —— **28. Si latus,** etc. See Introd. —— **30. Virtus.** By some commentators this means a special virtue, that which consists in *nil admirari*, calmness of mind. But as no such limitation is expressed, it must necessarily be taken in its general sense—*virtue*. So also in the next line, *virtutem*. —— **31. Verba.** Dillenburger aptly quotes Schiller: "Und die Tugend, sie ist kein leerer Schall." —— **32. Lucum ligna**; = *nihil esse nisi ligna*; that a sacred grove is a mere collection of trees, only so much wood. —— **33. Occupet.** *Reach before you.* Comp. Livy, i., 14, *bellum facere occupant*; i. e. prius faciunt. —— **33. Cibyratica.** Of Cibyra, a town in Phrygia, where iron was manufactured in large quantities. On *Bithyna*, see O. i., 35, 7. —— **34. Rotundentur**; be rounded; i. e. the *round sum of a thousand talents be made.* —— **35. Quae—quadret**; i. e. a fourth part or thousand. —— **36. Scilicet.** *Forsooth!* —— **38. Suadela.** The Gr. Πειθώ, goddess of persuasion. —— **39. Rex.** The then king of Cappadocia was Archelaus; of his predecessor Ariobarzanes, Cicero wrote *ad Att.* vi., 1; *Nihil illo regno spoliatius nihil rege egentius.* Cappadocia furnished Rome with many slaves. —— **40. Lucullus.** The conqueror of Mithridates, and immensely rich. —— **49. Species et gratia.** *Show and popular favor.* See Introd. —— **50. Servum,** etc. The slave, called *nomenclator*, whose duty it was, as he accompanied his master, to mention the names of people, that passed, so that the master might recognize and address them. —— **51. Trans pondera.** A very obscure expression. Orelli explains it as *the weights* on the counter of a tradesman's shop or stall, *across* which the master *stretched* his hands for a friendly salutation. —— **52. Fabia—Vella.** Names of two of the tribes. —— **61. Crudi—lavemur.** Comp. Juv. i., 142:

> "Poena tamen praesens, cum tu deponis amictus
> *Turgidus, et crudum pavonem in balnea portas.*"

62. Caerite cera. *Cera* = cereis tabulis, the waxen tablets, on which were registered the names of citizens. The inhabitants of the Etrurian town of Caere, were in early times made Roman citizens, but without the *jus suffragii*. Afterwards the name Caerites included all citizens who, from any cause, had lost the *jus suffragii*. —— **63. Remigium.** See n. Epist. i., 2, 23. —— **65. Mimnermus.** An elegiac poet of Colophon, who lived in the time of Solon.

EPISTLE VII.

This Epistle illustrates the independent bearing, which Horace observed in his relations with Maecenas.

It appears that Horace, in the summer, at the beginning of August, had left Rome to spend a few days in the country, and, contrary to his parting promise to Maecenas, who could ill bear the loss of his society, remained at his villa through the whole month. Moreover, constrained by considerations of health, he intended to pass the coming winter months at the sea-shore, and to return to Rome early in Spring. Under these circumstances, he writes to Maecenas the present Epistle; in which, with a manly frankness, and yet with the sincerity and delicacy of grateful friendship, he at once excuses his absence, and insists upon consulting his own private tastes and wishes. He is profoundly thankful for the generous bounty of Maecenas, but prizes his personal freedom far more than even the wealth of Arabia; rather than part with that cherished sense of freedom, he would cheerfully resign his Sabine farm, and all the other gifts of his patron; sentiments which he pleasantly illustrates by fable and story.

1. Quinque. For an indefinite number, like our "two or three." —— **2. Sextilem.** The *sixth* month, changed U. C. 746, in honor of Augustus, to *August.* —— **5. Ficus prima.** The ripening of figs was in August and September, the season of the sickly south winds. Comp. n. O. iii., 23, 8; Sat. ii., 6, 19. —— **6. Designatorem.** *The undertaker* at a funeral whose *attendants* are here called lictors; so Cic. de Leg. ii., 24, 61; *dominusque funeris utatur accenso atque lictoribus.* —— **9. Resignat,** breaks the seal of, *opens.* —— **10. Nives.** See n. O. i., 9, 4. —— **11. Ad mare.** To some place on the coast, perhaps Tarentum; or Baiae. —— **12. Contractus,** perhaps *retired;* away from the noise of the city; opposed to *distractus.* —— **13. Zephyrus,** same wind as *Favonius,* see n. O. i., 4, 1; which, in Italy, begins to blow early in Spring. —— **14. Calaber.** Calabria abounded in pears, apples, &c. It would seem from the story, that the Calabrians were rather vulgar in their hospitality. —— **16. Benigne.** A polite form of refusal, when a thing was pressed upon one; as with us, "you are very kind." See below, 62. —— **21. Haec seges,** etc.; *a field sown thus;* i. e. if you give in this way, the people you give to will feel themselves under no obligation. —— **22. Paratus.** See Arn. Pr. Intr. 149; Z. § 612. —— **24. Pro laude merentis,** *merentis = bene merentis;* literally in proportion to the praise of you who deserve;—*in proportion to your merits.* —— **25—28.** The sense of these lines is: if you would have me always stay at Rome, you must make me again just as I once was, in my youth. My present age and feeble health require a different mode of life. —— **26. Angusta fronte.** See n. O. i., 33, 5; Comp. Horace's description of his person in Epist. i., 20, 24. —— **35. Somnum plebis,** which is sound, because disturbed by no effects of luxurious living. —— **36. Divitiis.** Comp. n. O. i., 29, 1;

and, for the construction, n. O. i., 16, 25. —— **38. Audisti.** See n. Sat. ii., 6, 20. —— **40.** To illustrate his readiness to part with all that he has received from Maecenas rather than give up his freedom, he tells a story of Telemachus and Menelaus (40-45), and of Philippus and Vulteius Mena (46—end). As Telemachus and Vulteius each preferred that was best suited to them, so did he. —— **45. Vacuum Tiber;** i. e. free of bustle and business, *quiet;* comp. Epist. ii., 2, 81; and, in illustration of the poet's attachment to the places mentioned in the line, O. ii., 6, 5-12; iii., 4, 23. —— **48. Carinas.** The name of a fashionable street on a part of the Esquiline. "As the edge of the hill makes a circuit from the Subura to the Coliseum, this (fact) may have given origin to the name, as resembling the keel of a ship." Keightley. —— **50. Umbra.** Refers to the awning in front of the shop, *the shaded shop. Vacua;* the barber's shop in Rome was the place for loungers; comp. n. Sat. i., 7, 3. Just now it is *empty;* and the leisure air of this man, as he sits there cutting his nails, attracts the attention of Philippus. —— **57. Loco.** See n. O. iv., 12, 28. —— **61. Non sane,** not really, = vix, *scarcely.* He cannot credit the fact, that he is invited to the house of a great man like Philippus. —— **62. Benigne.** See above, n. l. 16. —— **66. Occupat.** See n. Sat. i., 9, 6. —— **67. Excusare.** *Alleged in excuse.* —— **68. Quod non—venisset.** *For not having come.* As *excusare* is here the historical infinitive, = excusavit, the subj. is explained by A. & S. § 266, 8. —— **69. Providisset eum.** *Seen him beforehand.* —— **72. Dicenda tacenda.** Like the Greek *ῥητὰ καὶ ἄῤῥητα, things worthy of mention, and things unworthy.* So Virg. Aen. ix., 595, *digna atque indigna relatu.* —— **74. Piscis;** sc. *ut* (like) *a fish.* —— **76. Indictis—Latinis,** feriis. The *Latinae feriae* was a holiday season of very ancient origin; first celebrated by the ancient Latins, then converted into a Roman festival by the last Tarquin, and ever afterwards annually observed. They were called *indictae,* because the particular time for the celebration was every year *appointed* by the magistrates. See Dict. Antiqq., under *Feriae.* —— **80. Mutua.** *As a loan.* —— **85. Immoritur studiis.** *Studiis* is dative; dies at, or over, his labors. "*Works himself to death.*" Osborne. —— **87. Spem mentita.** See n. O. iii., 1, 30. —— **94. Quod,** i. e. *propter quod,* the Gr. ὅ for διότι. Genium. See n. O. iii., 17, 14.

EPISTLE VIII.

A friendly Epistle to Celsus Albinovanus, already alluded to in Epistle Third of this Book, as one of the suite of Tiberius, when that prince made his expedition to Armenia. The poet begins with the usual salutation, and then goes on to describe his own

present ill state of body and mind, and concludes with a word of admonition to Celsus, on the wise use of his good fortune.

Compare Introduction to Epistle Third.

1. Gaudere et bene rem gerere, the Greek χαίρειν καὶ εὖπράττειν. **3. Multa—minantem;** *projecting many and glorious things*; i. e. plans of writing and study. —— **5. Vites.** Comp. O. iii., 1, 29. —— **10. Cur—properent.** See n. O. i., 33, 3. —— **14. Juvenl.** "Tiberius, who was then twenty-two years old." Dillenb. —— **16. Instillare;** so Juvenal, Sat. iii., 110: *quum facilem stillavit in aurem.* —— **17. Nos;** i. e. I and the rest of your friends.

EPISTLE, IX.

This is a letter of introduction, in which Horace commends his friend Septimius (see O. ii., 6) to the favorable regards of the young prince Tiberius. With a rare skill and tact the poet faithfully discharges his duty to his friend, while he avoids all appearance of presuming upon his own influence with Tiberius. The piece may be justly regarded as a model of this kind of composition.

1. Nimirum. *Assuredly;* in a pleasant tone of irony. —— **3. Scilicet.** Also ironical. *Forsooth!* As if I had any influence! **4. Legentis honesta.** *Who selects* (only) *what is honorable;* i. e. has only men of high character about his person. Of Tiberius in his youth, Tacitus says (Ann. vi., 51): "*Egregius vita famaque, quoad privatus vel in imperio sub Augusto fuerat.* —— **8. Mea;** i. e. my influence with you. —— **11. Frontis urbanae.** *Frons,* the brow, from its betraying any affection of the mind, comes to be used for any such affection itself; here, as shown in next line, for *pudor.* But its connection with *urbanae* gives it an opposite sense, viz. *modest assurance,* boldness; *urbanae,* of one versed in the arts of city life, *of a man of the world.* —— **13. Gregis;** company or coterie of friends.

EPISTLE X.

In this Epistle, addressed to Aristius Fuscus (see O. ii., 22), Horace expresses his hearty love of the country, and recommends his friend to keep aloof from the ambitious strifes of city life, and wisely seek for peace and independence in contentment and moderate desires.

5. Annuimus; *assent to;* the object being *quidquid. Annuimus* = *probamus nuta,* there being a sportive allusion to the billing of doves. Comp. Sall. Cat. xx.: *nam idem velle atque nolle, ea demum firma amicitia*

est; and Cic. de Am. vi.: *Est autem amicitia nihil aliud, nisi omnium divinarum humanarumque rerum summa consensio.* —— **Vetuli**; sc. *ut* or some such particle of comparison. —— **6. Nidum.** Keeping up the comparison of the doves. —— **7. Musco circumlita.** Clothed around with moss, i. e. *moss-grown.* —— **8. Simul**; = simulac, *as soon as.* —— **9. Fertis**; means, as well as the other reading, *extol.* So Sall. Cat. liii.; *ad coelum ferunt.* —— **10. Liba.** Sweet cakes, used as offering to the gods, and then given, as food, by the priests to their slaves. The slaves would naturally soon be cloyed with the dainty diet, and long for bread. —— **16. Canis Leonis.** See n. i., 17, 17; iii., 29, 19. —— **19. Lapillis.** Mosaic floors, of Numidian marble; see n. O. ii., 18, 3. —— **20. Plumbum.** The leaden pipes of the aqueducts in the city. Outside the city, the aqueducts, in their whole course, were generally made of brick. —— **21. Silva.** The trees planted in the *impluvium* of a Roman house. See n. O. iii., 10. He urges, that men thus love to make the city resemble the country as much as possible, by making a *rus in urbe.* —— **26. Contendere callidus**; *skilfully to compare*, and therefore mistakes the purple of Aquinum for the genuine Tyrian. —— **30. Pius nimio.** See n. O. i., 33, 1. —— **40. Improbus,** *immoderate* in his desires; as in O. iii., 24, 62. —— **42. Olim.** *Sometimes;* see n. O. ii., 10, 17. —— **49. Dictabam.** The past tense, because, in writing a letter, a Latin writer has in view the time when the letter reaches the person addressed. See Z. § 503. —— **Vacunae**; the goddess of rural leisure, worshipped by the Sabines; the poet seems, either in jest or in earnest, to use the word as a derivative of *vacare.* At the present day, in the neighborhood of the site of the poet's farm, are still standing some walls, bearing an inscription, which show them to have belonged to a temple of Victory, repaired by the emperor Vespasian. It is probable, that this temple was formerly the *Fanum Vacunae.*

EPISTLE XI.

The sentiments of this Epistle resemble those expressed in several of the poet's Odes; e. g. O. i., 16; iii., 1; i., 7. Horace remonstrates with one of his friends, who had wandered away to foreign lands, in quest of peace of mind. He tells him that no mere change of place and scene can change one's temper and character; that an even, contented mind is any where and every where a source of sure and lasting happiness.

The Epistle is a sensible chapter on travelling, and may be read with profit by many a modern Bullatius.

1. Chios; in the Aegean sea; see n. O. iii., 19, 5. —— **Nota, for its wine**; also its poets, see n. O. i., 1, 34. —— **2. Samos. Also in the Aegean.** It was especially celebrated for its elegant temple of Juno. ——

Sardis. Generally written *Sardes;* the capital of Lydia. —— **3. Smyrna**; also in Lydia. —— **Colophon,** in Ionia. —— **5. Attalicis**; e. g. Pergamus, Thyatira, which, with other places, belonged to the empire of Attalus. —— 6. **Lebedum,** in Ionia, and once a flourishing place. —— **11. Sed neque,** etc. The poet had said, that even at Lebedus, he himself could live content; he goes on to show, by various illustrations (11–21) that one's stay in such a place would only be temporary, and the result of necessity; and that a sensible man would not insist upon staying there, just because he was discontented with a different place. —— **18. Paenula.** A rough, thick coat, used chiefly in travelling.——*Campestre;* an apron worn in the *Campus* (Martius), by persons engaged in gymnastic exercises; sometimes, too, in warm weather, in place of the tunic. —— **27. Coelum.** *The climate.* —— **28. Strenua — inertia**; *laborious idleness;* a good illustration of the *callida junctura* of Horace in Ars. P. 47. —— **30. Ulubris.** A small, unattractive place in Latium. Juvenal says, Sat. x., 102: *vacuis—Ulubris.*

EPISTLE XII.

Horace writes to Iccius (see O. i., 29), who was then agent of Agrippa's estates in Sicily. He seeks to do away with the complaints of his friend concerning his narrow means, the confinement incident to his position, and his want of leisure for literary pursuits. He concludes by commending to his kindly regards Pompeius Grosphus, and by mentioning some items of city intelligence.

1. Fructibus. *Fructus* is a general word for all the *returns* of property. —— **2. Non est ut,** *οὐκ ἔστι* (*δυνατόν*) *ὅπως;* comp. n. O. iii., 1, 9. —— **7. In medio positorum.** *Of things that are put before you;* ready for use, and at your own disposal. As these are here opposed to *herbis et urtica,* they must refer to the richer fare, which Iccius might enjoy as the factor of a rich man's estates.—The sense here is: if, under these circumstances you prefer a simple diet, you would exercise the same choice, if you were suddenly to grow rich yourself, either (l. 10) from your natural disposition, or (l. 11) from practical views of life.—12–20. The poet pleasantly commends Iccius, that in spite of worldly engagements, he yet finds time for his scientific pursuits. —— **12. Democriti.** Democritus, the philosopher of Abdera, who was so absorbed in his lofty speculations, that he paid no attention to his worldly affairs. —— **18. Quid—orbem.** *Obscurum* agrees with *orbem.* *Premat obscurum;* literally covers obscure, i. e. obscures, *covers with darkness.* **19. Concordia discors,** in allusion to the force of attraction and of repulsion in matter; "*the harmony of opposing forces.*" Osborne. Comp.

Cic. de Amic. c. 7: *Agrigentinum quidem* (Empedoclem)—*vaticinatum ferunt, quae in rerum natura totoque mundo constarent, quaeque moverenta, ea contrahere amiciliam, dissipare discordiam.* —— **20. Stertinium**; for Stertinianum; of Stertinius, who is here humorously put as the representative of the Stoics. Comp. Sat. ii., 3, 33, and the Introd. to that Satire. —— **26. Cantaber.** See Introd. to O. ii., 6. —— **Nereus.** See Introd. to Epist. i., 3. —— **27. Phraates—minor.** See Introd. to O. i., 26; and n. O. iii., 5, 6.

EPISTLE XIII.

Dispatching some of his poems to Augustus by the hands of one Vinius Asella, Horace writes this charming little Epistle; in which he professes most carefully to instruct the uncourtly messenger, in what way he must approach the presence of the emperor, and fitly execute his commission. The piece was probably not really written to Vinius, but to Augustus himself, and sent along with the other poems. In resorting to this little device, Horace shows his usual tact, and by the nice instructions given to his messenger, commends with a delicate, respectful modesty, both himself and his poems to the favorable notice of his imperial friend.

2. Volumina; from *volvo*, because, when a work was finished, the paper (*charta*, made from *papyrus*) or parchment (*membrana*) was rolled up by means of a staff fastened to one end of it. —— **2. Reddes**; = reddas; *you will hand.* —— **5. Sedulus.** *Officious. Vehemente opera; with excessive pains.* By overdoing his commission he might disgust the emperor. —— **6. Si te**, etc. On the other hand, he might discharge the service in a rude, unceremonious manner. —— **8. Asinae—cognomen.** With a rather free jest at the cognomen of his messenger, he compares him with an uneasy, restive ass, glad to rid itself of its burden. People might say that he well merited his cognomen. Such names were not uncommon; e. g. Lupius, Ovicula, etc. —— **9. Fabula.** See n. Epod. xi., 8. —— **10. Uteris**, also future, with same force as *reddes*, l. 2. —— **12. Sic.** The poet suits the action to the word; and tells him how to hold the volumes. —— **14. Pyrrhia.** A female slave in some play, who had stolen some yarn, and betrayed the theft by her manner. —— **15. Tribulis.** *Of humble rank.* Such guests, having no slaves, would themselves bring to a dinner their sandals and cap. Comp. n. Sat. ii., 8, 77.

EPISTLE XIV.

Horace remonstrates with his bailiff, on his discontent with country life, his impatience of its solitude and restraints; and on the other hand, expresses his own distaste

for the city, and his longing desires to get back to his peaceful occupations on his Sabine farm.

It appears from the beginning of the Epistle, that Horace had gone into the city to condole with his friend Lamia on the loss of a brother. It is probable that he there wrote the Epistle for the entertainment of himself and his friends, and did not really address and send it to his bailiff.

2. Focis. *Focus* here for *familia* or *domus.* —— **3. Bonos—patres.** In this language Horace means to illustrate the size of his farm. It was large enough to support five tenants (*coloni*) besides his own establishment. The expression, in Sat. ii., 7, 118, refers not to tenants, but to house slaves. Comp. n. O. i., 35, 6; and Dict. Antiqq. under *Praedium.* —— **Variam.** The nearest market-town to the farm; it is now called *Vico-varo;* thither the farmers carried their produce. —— **6. Lamiae;** to whom Horace addressed Ode i., 26; iii., 17. —— **8. Istuc,** thither, where you are. —— **9. Claustra.** See n. Sat. i., 1, 114. —— **14. Mediastinus.** A slave of all work; "qui *in medio* stat ad quaevis imperata paratus." Acron. See Becker's Gallus, p. 223. —— **23. Ocius uva,** i. e. not that it produced no wine at all, but wine of an inferior quality. See Introd. to O. i., 20, and n. on l. 1 of that Ode. —— **26. Et tamen.** *And yet* (as you are wont to complain). —— **28. Frondibus.** Cato, de Reb. Rust. 30, gives this rule: *Bubus frondem ulmeam, populneam, querneam, ficulneam, usquedum habebis, dato.* Comp. Virg. Ecl. 9, 60. —— **33. Immunem.** *Without a present.* —— **34. De media luce.** See n. Sat. ii., 8, 3. —— **36. Incidere,** = *abrumpere, break off.* —— **39. Glebas—moventem;** i. e. when I, a poet, undertake to do any work myself.

EPISTLE XV.

Advised by his physician Antonius, Musa, to exchange the warm baths of Baiae for cold bathing at either Velia or Salernum, Horace writes to Numonius Vala, requesting some definite information on the relative merits of these two places. Probably Vala owned real estate near Velia and Salernum.

1. Quae sit, etc. The clauses in lines 1, 2; 14–16; 22–24; all depend upon *par est,* etc., in l. 25. The passages 2–13, 17–21, are parenthetical. *Veliae.* Velia was in Lucania; Salernum in the Picentine district, and now called *Salerno.* —— **3. Antonius.** Antonius Musa was a physician of the day, who practised hydropathy. His cold water-treatment was of great service to Augustus; see Suet. Octav. 59, and 81. —— **Illis;** i. e. Baiis, or rather its inhabitants, who take it amiss that the poet quits their baths for other waters. —— **8. Caput—supponere.** Celsus prescribed pouring of cold water for weak heads and stomachs · what the

Italians call *doccia*, and the French *douche*. —— **9. Clusinis.** Clusium was in Etruria, and Gabii in Latium. There were cold springs at both these places. —— **10. Diversoria nota**; sc. equo. The poet must mean the inns on the road to Baiae, to which he, from the force of custom would turn of his own accord. But now, as is mentioned in next line his rider is not going to Baiae. —— **12. Laeva habena**; i. e. by pulling the left rein. One who was going to Baiae or Cumae would turn off from the Appian way to the right; but, going to Salernum, would turn off to the left. The branch road to the two former places commenced at Sinuessa, and was called *Via Domitiana*; that leading to Salernum commenced at Capua, and was called *Via Aquillia*. See Dict. Antiqq. under *Viae*. —— **13. Equi—in ore.** This remark explains and, as it were, excuses the expression *habena dices*, inasmuch as the horse was to be addressed, not by the voice, but by the bits which were in his mouth. —— **15. Collectos**; i. e. in cisterns. *Fugis aquae* = aquae fontanae, *spring-water*. *Perennes* adds the idea of *never-failing*. —— **16. Nam**, etc. Elliptical. I make no inquiries about the wine, *for I care nothing*, &c. —— **24. Phaeax.** See n. Epist. i., 2, 28. —— **26. Maenius.** Having (l. 24) touched upon his hope of finding good living, he passes to the story of Maenius, humorously comparing himself with him; a man who lived luxuriously so long as he had abundant means, but when these were exhausted, made himself content with humble fare. —— **28. Non qui**, etc. Explanatory of *vagus*. He lived on other people, going now to one and now to another's table, like a stray horse who had no regular manger. —— **29. Hoste.** Here used in its original sense of *stranger*. The man when hungry was rude to all alike. —— **31. Pernicies**, etc. These nominatives are put by apposition to the subject of *donabat*. The words are borrowed from comedy, and descriptive of a glutton and hanger-on upon the markets. —— **37. Bestius.** The name of a miser, who was fond of preaching against extravagance. —— **39. Verterat — cinerem**; = consumpserat. —— **41. Turdo — vulva.** These were, by Roman epicures, accounted great delicacies. —— **46. Fundata**; made secure, i. e. collocata, *safely invested*.

EPISTLE XVI.

Quinctius, to whom this Epistle is addressed, seems to have been an ambitious man, absorbed in the pursuit of civil honors, and rejoicing in the success he had already gained. He probably wondered, as such a man well might, how Horace could be content with the unambitious life he was leading in the retirement of his Sabine farm.

Horace, in this Epistle, first describes the spot in which he so loved to live, dwelling upon its delightful situation, its mild climate, its verdure and its healthfulness (1–16). Turning, then, in direct address to his friend, he congratulates him upon his good fortune

In the world, but bids him remember that character is of higher value than fame and honor, that the favor of the multitude is apt to mislead and blind its votary, and that it is fickle and often unworthily bestowed (17–40). He then illustrates the difference between a mere negative, and a real, positive virtue (41–62), and concludes by showing that none but the truly virtuous can lead a free and happy life.

Nothing definite is known concerning the person to whom this piece is addressed. Perhaps it is the same as Quinctius Hirpinus, to whom Horace wrote the Eleventh of the Second Book of Odes.

5. Continui montes, ni—valle. The Valley of Ustica (see O. i., 17, 11), now *Valle Rustica*, or, in a wider sense, the Valley of the Digentia (see Epist. i., 18, 104), now *Valle di Licenza*, in which lay the poet's farm, made a break in the otherwise *continuous* range of Sabine *hills.* —— **6. Sed.** This word limits *opaca.* The valley was shady, but did not quite exclude the sun, which shone in upon one side in the morning, and on the other in the afternoon. —— **Dextram latus—laevum.** The course of the stream, which ran south, determines the direction of the valley, which was due north and south; and hence, too, the meaning of *dextrum* and *laevum*, which were respectively the western and the eastern side of the valley. —— **7. Vaporet;** "*vapore obducat.*" Orelli. *Covers with* vapor; in allusion to the exhalations at sunset, with us as well as in Italy. —— **11. Dicas—Tarentum;** i. e. so charming is the place, you would say it was another Tarentum in full bloom. Tarentum was a favorite place with Horace. See O. ii., 6, 9, seqq. —— **12. Rivo;** i. e. the Digentia; comp. above n. on l. 5. —— **Ut;** i. e. talis (or) ita *ut.* —— **16. Septembribus.** See n. Sat. ii., 6, 19. —— **17. Audis.** See n. Sat. ii., 6, 20. —— **20. Alium sapiente.** *Alius* is here used with the abl. in the same way as ἄλλος is used with the genitive. Comp. Epist. ii., 1, 240, Sat. ii., 2, 208. Also Cic. Fam. xi. 2; *Nec quidquam aliud libertate communi quaesisse.* —— **25. Tibi;** for *a te.* —— **27. Tene magis,** etc. These verses are quoted from the Panegyric on Augustus, written by Varius. **36. Furem;** sc. me esse. —— **40. Medicandum;** (the man) *who needs to be cured;* i. e. of his faults: the word follows up *mendosum.* —— **41. Consultum patrum;** = *senatus consulta*, which made a part of the *jus civile.* —— **43. Tenentur.** *Are maintained.* The opposite is *causâ cadere.* —— **49. Sum bonus — renuit,** etc.; i. e. if he thinks himself good merely on the ground of having done nothing grossly wrong, he deceives himself. On *Sabellus*, see n. O iii., 6, 38. —— **53. Tu,** etc.; opposed to *boni* in preceding line; they shun wrong from the love of virtue, you from fear of punishment. —— **57. Vir bonus.** Ironical. (*Your*) *good man.* The description following is a fine piece of satire upon a hypocrite. One is reminded by it of the outside religion of the Pharisees, as described by our Lord in the New Testament. —— **61. Sancto.** On the construction, see n. Sat. i., 1, 19. —— **64. In trivils fixum.** The poet probably refers to a trick the Roman boys had of

fastening a piece of coin in the pavement, so as to have a laugh upon any one who should happen to see it, and try to pick it up. —— **65. Qui cupiet,** etc. See a parallel passage in E. i., 6, 10. —— **69. Captivum.** The man who is lost to virtue, and is a slave of avarice, is like the coward who has flung away his arms, and is taken captive by the enemy. But, as the captive in war may be kept as a slave, so the avaricious man lives indeed, but for low aims and objects. —— **73. Pentheu,** etc. An imitation of a passage in Euripides' *Bacchae*, where Bacchus, disguised as a priest, replies to Pentheus, the Theban king, who threatens him with chains and torture. —— **78. Velam.** In allusion to suicide, which the Stoics taught was lawful. Seneca says, in *De Provid.* vi., 5: "Contemnite mortem quae vos aut finit aut transfert.—*Patet exitus. Si pugnare non vultis, licet fugere.* —— **79. Ultima linea.** A metaphorical use of the line drawn across the course in the Circus, to mark the goal. Cicero in de Senec. 23, has a similar metaphor: *nec vero velim, quasi decurso spatio, a calce ad carceres revocari.*

EPISTLE XVII.

The poet teaches Scaeva, some young friend of his, how he may gain the favor of the great, without any loss of self-respect. It seems to be his object at once to encourage an honorable ambition, and to censure an indolent spirit, which, under the pretext of independence, would content itself with obscurity.

3. Amiculus. The diminutive favors the friendly air of the piece. The poet adopts the tone of a familiar friend, rather than that of a teacher. —— **5. Fecisse.** See n. O. i., 1, 4. —— **8. Ferentinum.** A small retired town in Latium, 48 miles S. E. of Rome. The sense is: if you study your personal comfort, shun the city and the society of the great. Orelli thinks the poet refers to a journey with a patron, to the noise and dust on the road, and the bad public houses. —— **10. Fefellit;** = vixit ignotus. See n. O. iii., 16, 32. —— **11. Tuis;** your relatives and friends, whom, through a patron, you may aid. —— **12. Unctum;** = opulentum; so *siccus* = pauper. The expressions are sportively borrowed from a feast. We are not to infer that Scaeva was a poor man. —— **13. Si pranderet.** The words of the Cynic Diogenes, said of Aristippus, when the latter was at the court of Dionysius of Syracuse. —— **14. Si sciret.** The reply of Aristippus. See n. Sat. ii., 3, 100. —— **21. Officium facio.** *I pay my court.* —— **22. Nullius.** Masculine, as is manifest from *dante minor.* —— **24. Fere;** limits *aequum; for the most part.* —— **25. Quem;** i. e. Diogenes. —— **25. Duplici.** In allusion to to the διπλοΐς, or double cloak which Diogenes wore, instead of the tunic and the pallium. ——

30. Mileti. The woollens of Miletus, in Ionia, were in high repute, Comp. Virg. *Georg.* 3, 306. —— **32. Refer.** The story was, that Aristippus wore home from the bath the coarse cloak of Diogenes, leaving his own in its place, and that the Cynic preferred to freeze with cold rather than appear in public in a purple robe. —— **33. Res gerere**; i. e. res magnas in bellis. —— **35. Placuisse.** See n. above on l. 5. —— **36. Non. cuivis,** etc. An old proverb from the Greek, used for any difficult enterprise, which originally expressed the difficulties and expense attending a voyage to Corinth. The commentators refer to Strabo, viii., 6. 20. —— **39. Hic**; refers to *fecit viriliter*. On this,—namely, a course of manly action, what we are now discussing entirely depends. —— **41. Virtus**; means here *manly excellence*. —— **42. Experiens.** *Enterprising*. —— **45. Hoc**; i. e. to gain some substantial advantage. —— **50. Haberet plus dapis.** He would not, by his greedy noise, have gathered others about him. —— **52. Ductus**; i. e. by a patron. —— **55. Refert.** *Acts over again*. —— **57. Veris.** Like the fable of the boy, who cheated the people by crying Wolf! when no wolf was near, and at last, when the cry was a *real* one, was the victim of his own trick.

EPISTLE XVIII.

This Epistle is addressed to the same Lollius, to whom Horace inscribed the First Epistle of this Book. See the Introduction to that Epistle.

The piece is a brief but comprehensive manual of rules and maxims on the art of living with the great.

Complimenting Lollius upon his free and independent spirit (1-4), the poet mentions certain things to be avoided, viz., rudeness (5-9), gross flattery (10-14), a fondness for controversy (15-20), and vices of character, such as licentiousness, gaming, ostentation, avarice (21-36). He then warns him, neither curiously to pry into secrets, nor divulge them when intrusted to him (37-38), not to fail in adapting himself to the cherished tastes and pursuits of his patron (39-67); not to speak of others incautiously (68-71); not to be imprudent in recommending or defending people (76-85). He exhorts him, finally, to the study of the character of his patron (86-95), and of philosophy, which alone can guide him in discerning and holding to what is truly good (96-103), and closes the Epistle by enumerating, in the form of a prayer, his own most cherished thoughts and wishes.

4. Discolor. *Unlike;* not merely in the *color* of her dress, but in her whole appearance. —— **4. Scurrae.** Dative case. See A. & S. § 224, Rem. 3. —— **7. Tonsa**; means here *close-cut*, which was a mark of rude manners. Such a style was called *caput ad cutem tondere*. Dillenb. —— **10. Iml—lecti.** See n. Sat. ii., 8, 20. —— **14. Partes—secundas.** Comp. Sat. i., 9, 46. —— **15. Lana — caprina.** Proverbial for a thing of no consequence. —— **16. Scilicet,** etc. The language of such a self-confident disputant. The expressions *ut non*, etc., are elliptical; e. g. To think

that, &c.—or, Is it possible that—? Thus: Is it possible, *forsooth, that the chief reliance is not* to be put *in me*, &c.? —— **18. Pretium,** etc. Still the words of such a vain talker. Literally, another life, as the price, is of no value; i. e. the price of not boldly uttering my sentiments; even such recompense were worthless for the loss of independence.—— **19. Castor—Dolichos.** The names of gladiators. —— **20. Brundusium,** etc. The connection of the Appian Way with Brundusium is sufficiently explained in Introd. to Sat. i., 5. The Minucian, built by Tiberius Minucius Augurinus, lay, on the route from Rome, to the left of the Appian, and went through the hilly country of the Marsians and the Samnites. —— **25. Decem.** Indefinite for many. "*Ten times as bad*" (Keightley) as is such a rich patron, he will tolerate no such vices in an humble friend. —— **31. Eutrapelus;** ἐντράπελος, from τρέπω, *versatilis, facetus*, a name given to P. Volumnius, a Roman knight, on account of his wit and versatility. —— **32. Dabat.** Customary action. *Was wont to give.* —— **Beatis enim,** etc. So reasoned Eutrapelus. By such means he could in the end easiest ruin any one. —— **38. Tortus.** See n. O. iii., 21, 13. —— **41. Amphionis.** See n. O. iii., 11, 2. His brother Lethus was described by the poets as a simple shepherd; hence in l. 42, the epithet *severo;* and hence their disagreement growing out of a want of sympathy. The particular point of illustration here is in l. 43, in Amphion's accommodating himself to the prejudices of his brother. —— **46. Aetolis.** Aetolia was the country of the hunter Meleager, and the scene of the famous Calydonian hunt. See Class. Dict. —— **52. Speciosius;** i. e. than yourself. He turns aside for a moment to dwell upon the accomplishments and military services of Lollius. —— **53. Coronae.** *Of the ring.* Comp. A. P. 381. —— **54. Campestria.** Of the Campus Martius. See n. O. i., 8, 4. —— **55. Cantabrica.** With the Cantabri. See Introd. to O. ii., 6. —— **56. Parthorum.** See n. O. iii., 5, 6. —— **57. Abest.** *Is distant.* The sense is, that the fate even of the most distant people is settled by Roman arms. —— **61. Partitur,** etc. Illustrative of *nugaris* in preceding line. He bids him sometimes get up a sham sea-fight. Let the scene be the battle of Actium, you being Augustus and your brother being Antony, your fish-pond be (*lacus*) the Hadriatic, boats your war-galleys, and the youth of the neighborhood the soldiers. The Romans were fond of such mock sea-fights. —— **66. Pollice.** See n. Epist. i., 1, 6. —— **71. Semel emissum.** In reference to publication, Horace has a similar expression in A. P. 390. —— **80. Ut penitus notum—serves.** *In order that you may save one who is thoroughly known;* i. e. by leaving one to his fate, who has turned out ill, you will have the more power to protect those who are accused unjustly. Some Edd. make *ut* = sicut or quemadmodum; but *ut* in that sense would require a future, and could not be followed by the subjunctive. —— **82. Theonino.** *Of Theon;* some person of bad

eminence as a slanderer. —— **87. Tu dum,** etc. This metaphorical precept, borrowed from the sea, belongs to what immediately precedes, viz. *dulcis–metuit.* Experience will teach one to beware lest he lose the hard-earned favor of his patron. —— **90. Potores,** etc. The words **bibuli—Oderunt** are wanting in some MSS. But the words and the construction are illustrated by the passage in Epist. i., 14, 34, *bibulum-Falerni. Bibuli* is equivalent to *avidi; de media nocte* = "per mediae noctis tempus;" Hand. Turs. vol. ii., p. 205 (cited by Orelli). —— **93. Vapores.** Just as we, too, speak of the heating effect of wine; *fumes.* —— **99. Rerum mediocriter utilium.** The ἀδιάφορα of the Stoics, which Cicero, de Fin. iii., 16, calls *indifferentia;* such as honors, property, and the like." Dillenb. —— **103. Fallentis.** Used as *fefellit* in Epist. i., 17, 10. A *vita fallens* is a *retired,* unobtrusive life.—So Juvenal, Sat. x., 364:

——"Semita certe
Tranquillae per virtutem patet unica vitae."

104. Digentia. The *cool* mountain stream which flowed through the valley, in which lay the poet's farm. See n. Epist. i., 16, 5. —— **105. Mandela.** This place, now called *Bardella,* stood on a height, just at the entrance, from the south, of the valley of the Digentia. —— **107. Mihi;** *for myself;* i. e. in my own way, untrammelled and independent. —— **109. Bona librorum.** With this wish, so characteristic of a scholar, or the companionship of books, compare the poet's words in Sat. ii., 6, 60. —— **109. In annum;** *for a year;* just enough to make me secure against a single bad season. —— **111. Sed,** etc. The poet thus limits the wish expressed in the preceding line, reminding himself that it is only outward blessings that he need ask for, and that *an even mind* he can secure by moderation and self-culture.

EPISTLE XIX.

In this, one of the most finished of these Epistles, Horace ridicules those petty poets of his time, who were at once his envious critics and his servile imitators. He describes with infinite humor the absurd follies to which they were ever liable, through their stupid and servile imitation (1-20); and shows, in contrast, the freedom and independence which he has himself maintained, while following in the footsteps of Grecian poets (21-34). Finally, he reveals the real cause for his being decried in public by those who secretly admire his poetry, viz. his own indifference to the applause of the whole tribe of small poets and critics, and his contempt of the low arts by which such applause is won (35-49).

1. Prisco—Cratino; i. e. Cratinus, one of the poets of the *prisca comoedia,* or Old Comedy, of the Greeks. See n. Sat. i., 4, 1. —— **3. Potoribus.**

This may be the abl.; see note, O. i., 6, 2. But it would be in accordance with a wider usage, to consider it the dative, for the abl. with *a* or *ab*. —— **Ut**; = *ex quo*, from the time that, *ever since*; i. e. from the earliest origin of poetry. See n. O. iv., 4, 42. —— **Male sanos**; = vesanos, *mad*; because under the influence of the frenzy of poetic inspiration. See n. O. iii., 4, 4; and comp. the passage in Ars. P. 295, seqq. —— **4. Satyris Faunis**; i. e. admitted to his train as his constant companions, just as a consul would enroll soldiers in his army. *Adscribere* is a military word. —— **6. Laudibus.** In his epithets for wine, e. g. *ἐνήνωρ*, *ἔνφρων*, *μελίφρων*, and many others, expressive of its gladdening influence. —— **7. Pater.** So called from his antiquity, being, as it were, the father of Latin poetry. See n. O. iv., 8, 23. —— **8. Puteal Libonis.** See n. Sat. i., 6, 35. —— **10. Hoc simul edixi,** etc. No sooner have I, as a poetical praetor, *uttered this edict*, i. e. advanced such sentiments as these, than forthwith all turn to hard drinking, as if it were really essential to a genuine poet. Comp. the sentiment in the passage above quoted, Ars. P. 295. seqq. —— **13. Textore.** A free construction, as it is a kind of abl. of *the instrument*, although it is a person; *by the help of the weaver of*, &c. It may be, as Dillenburger suggests, with something of humor, that it is said: e. g. *and thanks to the weaver of his short toga*, or, as we might say, thanks to his tailor. —— **14. Virtutemne,** etc. An admirable illustration of the blind imitation the poet had just been censuring. Just as if such a coarse fellow resembled Cato in character, by merely *aping* his external peculiarities! It is Cato *Minor* or *Uticensis*, whose noble severity of manners and character the poet here alludes to. —— **15. Rupit,** etc. Timagenes was a celebrated Alexandrian rhetorician who was brought to Rome as a slave, and patronized in his profession by Augustus, and afterwards by Asinius Pollio. Iarbita was some obscure Mauretanian (so named from Iarbas, the king of Mauretania), who vainly strove to emulate the fame of Timagenes. Many explain *rupit* by the story that he came to a violent end by overstraining in his declamation. But I prefer to take it as a figurative word, expressing the utter failure of his miserable imitation. Cicero has a parallel expression in Ad. Famil. vii., 1, 14: *Dirupi paene me in judicio Galli.* —— **18. Cuminum.** So Pliny, Hist. Nat. xx., 14: *omne cuminum pallorem bibentibus gignit.* —— **21. Libera,** etc. For the turn of the poet's thought, see Introd. —— **Per vacuum.** *On a vacant* walk; i. e. of Roman literature, viz., Lyric poetry. It was a literary path hitherto untrodden by Roman poets. —— **23. Examen.** The metaphor is taken from the swarming of bees. —— **23. Parios.** Archilochus was a native of Paros. —— **25. Agentia**; = *agitantia* or *persequentia*; that drove Lycambes, i. e. to hang himself. See n. Epod. vi., 13. The poet contends that he imitated only in the form of his poems, in the metres he used. —— **28. Masculа Sappho.** "*The masculine* genius *of Sappho*." Osborne. Horace

pleads in his own defence, the example of Alcaeus and Sappho. They too used the measures of Archilochus, without detriment to their originality. —— **30. Socerum.** Still alluding to Lycambes, as one of the subjects of Archilochus. —— **32. Latinus Fidicen.** Comp. O. iv., 3, 23; and the Introd. to that Ode. —— **33. Ingenuis.** Comp. the passage in Sat. i., 10, 81–87. —— **37. Plebis.** *The rabble* of small poets and critics, whom he calls *ventosae*, because they were *fickle* as the wind. —— **38. Impensis coenarum.** Comp. the passage in A. P. 419 seqq. —— **39. Nobilium.** Ironical, as in Sat. ii., 3, 243; Ars. P. 259. —— **Ultor.** Also said in irony. One who listened to the public readings of poems, and then paid back in kind, by reading his own, was said *ulcisci*, to be *ultor*. So Juvenal, in the first line of Sat. i.:

"Semper ego auditor tantum? nunquamne reponam?"

40. Tribus. The *cliques* or *sets*, the quasi *tribus* of the literary critics. Horace has in view the whole system of means and appliances, by which fame was gotten up, and, as it were, vended in the small literary circles of the metropolis. —— **Pulpita;** the stage or cathedra, in the halls, where rhetoricians lectured, and poets and other writers read their works. —— **41. Hinc illae lacrimae.** An expression from the Andria of Terence (i., 1, 99) which had passed into a proverb. The poet means: *hence those tears* of vexation and anger over me and my poetry; this is the secret of all this enmity. —— **43. Jovis;** i. e. Augusti. Comp. Sat. ii., 6, 52. —— **45. Naribus uti.** Like the expression in Sat. i., 6, 6, on which see note. —— **47. Iste locus;** i. e. the place where you wish me to read my poems. The poet means to intimate, that he is glad to excuse himself on any pretence from all intercourse with such people. —— **Diludia.** *A respite of time.* The word is used properly of the interval of five days, granted to the gladiators, between the times of their appearance in the arena.

EPISTLE XX.

In this delightful little piece, Horace takes leave of the First Book of his Epistles which he pleasantly describes as all too hasty to get forth into the world. He predicts the varied humble fates which await it, and then intrusts it with a description, for its well-disposed readers, of the person and character of its author.

1. Vertumnum Janumque. Vertumnus, the god of changes (see n. Sat. ii., 7, 14), was associated with buying and selling. There was an image of the god set up in the Vicus Tuscus (see n. Sat. ii., 3, 228); near by were the Jani. See n. Epist. i., 1, 54. The two words, then, denote

here the places of business, and, in particular, the shops of booksellers. —— **2. Sosiorum.** These were two brothers, celebrated publishers and booksellers in the time of Horace. The poet alludes to them also in Ars. P. 345. —— **Pumice.** The parchment was smoothed and polished with pumice-stone. —— **3. Claves.** The keys and seals of the *scrinia* and *capsae;* see n. Sat. i., 1, 120, and the cut on p. 204. —— **5. Ita;** i. e. to be fond of publicity, and of many readers. —— **5. Descendere;** i. e. down into the forum. —— **7. Laeserit;** e. g. by unceremonious, rough handling. So too with the next expression *in breve cogi.* —— **9. Quodsi,** etc. *Non* join with *desipit.* By *augur* the poet refers to himself. — *Peccantis,* sc. tui; i. e. in its eager haste to be published. By *odio* the poet expresses his affected *vexation.* —— **13. Vinctus.** *Packed;* literally tied up. Ilerda was a city in Spain. Books, but chiefly old ones, unsaleable at Rome, were sent to the various provinces, where the language and literature of the Romans were cultivated. See Becker's Gallus, at the end of Excursus on *Books.* —— **14. Monitor;** i. e. the poet himself, who is warning the book of its fates. He facetiously says, that he will deride it, just like the man in the fable, who, vexed with the obstinacy of his ass, finally pushed him forward down a precipice. —— **18. Occupet;** *shall surprise thee.* As an old worn-out volume, it shall be handled and thumbed over by school-boys. At a later day, Juvenal thus humorously describes Horace and Virgil in school-boys' hands:

> "Quot stabant pueri, quum totus decolor esset
> Flaccus, et haereret nigro fuligo Maroni."

19. Sol tepidus; i. e. in the cool of the day, in the afternoon (after the *coena*) the poet fancies his newly-published book may find many and attentive readers. So Martial says, 4, 8, 6: *Hora libellorum decima est, Eupheme, meorum.* —— **21. Nido;** join with *majores;* greater than—i. e. —*too large for my nest.* —— **23. Belli—domique.** These must be taken with *me placuisse.* The poet pleasantly alludes to his military service under Brutus and Cassius, as well as his literary triumphs in peace, which have won him favor e. g. with Augustus and Maecenas. —— **28. Duxit Lollius.** This was B. C. 21, when Lollius was chosen consul with Augustus; the latter declining, there was a violent contest between Lepidus and Silanus for the office, which resulted in the election of the former. Hence *duxit,* as Lollius being some time in office before Lepidus, as it were, *led him in.*

BOOK II.

EPISTLE I.

The occasion of the composition of this Epistle we learn from the following passage in the Life of Horace, by Suetonius: "*Augustus post sermones lectos, nullam sui mentionem habitam ita est questus:* Irasci me tibi scito, quod non in plerisque ejusmodi scriptis mecum potissimum loquaris. An vereris, ne apud posteros tibi infame sit, quod videaris familiaris nobis esse?" *expressitque Eclogam, cujus initium est,* Cum tot sustineas, etc.

This Epistle is the noble reply of the poet to the complaints of his sovereign. In it he delivers his sentiments on a theme, worthy of himself and the prince who coveted his praises,—the condition of Roman poetry, with particular reference to the evils under which it labored, growing out of the prevailing tastes of the people. From a fine panegyric of Augustus, so skilfully woven into the body of the piece, that it can scarcely be called an Introduction (1–17), he passes to a censure of the existing undue admiration of the old poets, and demonstrates the folly of estimating a poem merely by its age (18–49). He then enumerates and criticises some of the early Roman poets, and by comparing together the character and the life of the Greeks and the Romans, he shows how the Greeks were always better qualified and more ready to appreciate and acknowledge the merits of their poets than the Romans (50–107). Then follows, after a satirical touch upon the universal rage in his times for writing verse (108–125), and a noble eulogy of true poetry (126–138), a brief historical sketch of Roman poetry (126–167), and of the present low state of the drama, occasioned chiefly by the passion of the people for the shows of the circus and the amphitheatre (168–213). Finally, he commends other than dramatic poets to the protection of his patron, to the end that both the emperor and his people may find fit heralds of their fame; and then, by a graceful transition, concludes with his favorite plea, that he himself is inadequate to the task of celebrating the exploits of Augustus (214–end).

1. Solus. This Epistle was written B. C. 9. Augustus had now concentrated in himself all the most important powers, which belonged, under the republic, to different magistracies; of Imperator, commander of all the Roman armies, of tribune for life, of censor, of proconsul in all the provinces, and of pontifex maximus. —— **2. Armis.** Comp. the passage, O. iv., 14, 42 sqq. —— **Moribus.** See n. O. iv., 5, 22. —— **5. Romulus,** etc. Comp. O. iii., 3, 9–16. —— **10. Hydram.** See n. O. iv., 4, 61. —— **13. Urit—suo;** burns by his own brightness; i. e. by the brilliancy of his fame hurts and fills with envy. The object of *urit* is the same as that of *praegravat.* —— **Artes — positas.** *Artes* = ingenii facultates, talents, by metonymy, for men of talents; *men of inferior talents.* Comp. O. iii., 24, 31. —— **15. Praesenti.** In contrast with the heroes just mentioned, who were not deified till after death, the poet addresses Augustus as already in his lifetime invested with divine honors. See n. O. iii., 3, 11. —— **18. Sed populus.** Here the poet

slides gracefully into his subject; but (he says) this estimate of the present, by which the Romans exalt you above all the heroes of the past, is quite reversed in their judgments of literature and of poets. See Introd. —— **In uno**; i. e. in hac una re. *Uno* is opposed to *cetera* just below. —— **23. Veterum**; neuter gender.—*Ut*, with preceding *sic*, and the verb *dictitet*, expresses *result, so that*. —— **Tabulas.** The laws of the Twelve Tables, made by the Decemvirs. —— **25. Gabiis**; sc. cum; so the preposition is omitted in O. iii., 25, 2. The treaty with Gabii Livy mentions B. I., 53 seqq., and with the Sabines, ib. 13; ib. 17. —— **26. Libros.** The Annals of the Pontiffs. See Dict. Antiqq., under *Annales*. —— **Volumina**; old books of prophecies. — All these were among the oldest literary monuments, written in language well nigh obsolete. —— **27. Albano**; said in jest; as if these adorers of the poet believed that the Muses ever lived on the Alban Mount, not Helicon and Parnassus. —— **31. Nil intra,** etc.; i. e. if we may argue from the superiority of the old Greek poets to that of the old Roman poets, we may maintain any absurdity whatever; e. g. an olive has no stone inside of it, or a nut has no shell outside.—*Intra* is here a preposition, and *extra* an adverb. Hand, Turs. ii., 681, and iii., 440, has other examples of this construction. —— **45. Caudae—equino.** The commentators adduce here the story told by Plutarch of Sertorius. To animate his soldiers to persevering effort, Sertorius set a soldier of great strength to pulling out the tail of a weak horse by a single exertion, and on the other hand a very feeble man to pulling out the tail of a noble vigorous horse, by plucking out a single hair at a time. —— **47. Ratione — acervi.** Horace alludes to the Stoic method of arguing, called σωρείτης, fr. σωρός, *acervus*, by which an opponent was silenced through his own repeated concessions. Hence the logical *sorites*, or cumulative argument, consisting of a series of syllogisms, in which the conclusion of each makes the premise for the next.—Thus Horace here, by taking away months and years, finally reduces to nothing his opponent's century. —— **48. Fastos**; sc. *consulares*. See n. O. iii., 17, 4. —— **50. Ennius.** See notes, O. iv., 8, 17 and 23. —— **52. Promissa.** See the quotation from Ennius, at the end of Notes on B. ii. of the Odes. *Somnia* refers to the dream of Ennius, with which he opened his *Annales*, in which he was told, that the soul of Homer had, according to the doctrine of Metempsychosis, passed into his body. —— **53. Naevius.** A dramatic and epic poet, still older than Ennius; and yet, as Horace says, having still a fame as fresh as if he were a modern writer. —— **56. Pacuvius** was born at Tarentum, B. C. 221; he was a nephew of Ennius, and lived on terms of intimacy with his rival Accius, who however was many years younger. —— **57. Afranius,** a comic poet, who flourished about 100 B. C., and resembled, in his plays, the Greek Menander. —— **58. Plautus** was a native of Sarsina, in Umbria, and flourished about

200 B. C.; earlier than Terence, who was ten years old when Plautus died. *Properare* refers to the rapid movement of incidents in his plays. Terence, who was a native of Carthage, whence he was brought as a slave, and where he was afterwards favorably known, and befriended by Laelius and the younger Scipio, excelled Plautus both in the construction of his plots, *arte*, and in the elegance and purity of his diction. —— **59. Statius Caecilius** was a dramatic poet, who flourished just before Terence. He died B. C. 168, a year after Ennius. —— **62. Livi**; Livius Andronicus, the earliest Roman dramatist, who flourished B. C. 240. —— **63. Peccat.** See n. on *juvat* O. i., 1, 4. —— **71. Orbilium.** Orbilius Pupillus, who, after serving as a soldier, taught school at Rome; where it appears Horace was his pupil. —— **75. Vendit**; *sells*, i. e. gains (it) favor. The subject of *vendit* is the two preceding lines. —— **79. Crocum.** The stage was wont to be strewed with saffron and flowers. Quintius Atta was a Roman dramatic writer, who died B. C. 78. —— **81. Patres**; i. e. seniors, like *senes* below, 85. —— **82. Aesopus**, the celebrated tragic orator, who lived in Cicero's time. Roscius was equally celebrated in the acting of comedy, and was also a contemporary of Cicero, and a personal friend of the orator. —— **86. Saliare.** Sung by the Salii, in honor of Mars. See n. O. iii., 26, 12. Quintilian says of these songs (so antiquated had their language become): *Saliorum carmina vix sacerdotibus suis satis intellecta*, i., 6. —— **93. Bellis**; the Persian wars. —— **93. Nugari**; i. e. to give itself to poetry and the fine arts, which, compared with war, may be called *nugae*. —— **94. Vitium**; i. e. a life of luxurious indulgence. So Tacitus, speaking of the Britons, in Agric. xxi., says: *discessum ad delenimenta vitiorum*. Horace refers to the decline of the public morals, which began in the time of Pericles. —— **102. Paces**; *times of peace*. —— **103. Romae**, etc. The poet now turns to the prevailing tastes of the ancient Romans, which were averse to literature, and inclined only to the business of practical life. He has a similar passage in Ars. P. 323 seqq. —— **110. Fronde.** Comp. O. i., 1, 29. —— **110. Dictant**; i. e. recitant; recite in a loud and pompous tone, as if they were dictating them to their guests. This is Orelli's explanation of the word, and is better than that which makes *dictant* = componunt. —— **112. Parthis.** Comp. O. iv., 15, 23. —— **113. Calamum**, etc. See cut on p. 204. —— **114. Navim**, etc. Comp. the parallel passage in Ars. P. 379. —— **120. Non temere**; = non facile, as above, Sat. ii., 2, 116. —— **124. Militiae.** Dative, for *ad militiam*. —— **126. Poeta**; i. e. the true poet, in distinction from the crowd, whom he has just been satirically describing. Comp. Introd. —— **Figurat.** Refers to the effects of reading the poets in the schools. Com. Sat. i., 10, 75; and above l. 71. —— **130. Orientia tempora**; = adolescentes; the *rising generation*. —— **131. Aegrum**; sc. animi. —— **132. Castis**, etc. The poet describes the sacred uses of poetry. The *Car-*

men Saeculare of Horace illustrates these words. See Introd. to that hymn.——**135. Coelestes—aquas**; *rain from heaven.* Comp. O. iii., 10, 19; Carm. Saec. 31.——**139. Agricolae,** etc. The poet has here in mind the origin of the ancient drama, which, among the Greeks and the Romans, first sprung up at the rural festivals of the people. Similar allusions occur in Ars. P., e. g. l. 405.——**143. Silvanum.** See n. O. iii., 29, 23.——**144. Genium.** See n. O. iii., 17, 14.——**145. Fescennina**; i. e. of the Fescennine verses; which formed "one of the earliest kinds of Italian poetry, consisting of dialogues (*versibus alternis*) of extempore verses, with which the merry country folks ridiculed one another." See Dict. Antiqq., and comp. Introd. to Notes on the Satires.——**152. Lex.** The Twelve Tables made slander a capital offence. See Cic. de Rep. iv., 10; and comp. Sat. ii., 1, 82. This statute Horace connects, by poetical conjecture, rather than on historical grounds, with the prohibition of slanderous verses.——**154. Fustis**; fustuarii, or beating to death with clubs, a mode of capital punishment practised by the ancient Romans. See Livy, v., 6.——**156. Graecia capta,** etc. Here, too, the view of Horace is poetical rather than strictly historical. Greece became a Roman province at the time of the capture of Corinth, B. C. 146; but long before this period, and even before the capture of Syracuse, B. C. 212, to which event Livy, B. xxv., 40, dates "the commencement of the admiration among the Romans of Greek literature"—*inde primum initium mirandi Graecarum artium*—from the time of Ennius and Pacuvius, the influence of the Grecian muse had become predominant in Roman literature. Thus early did Greece *take captive* by her arts, the people destined to be her *conqueror* in arms.—Comp. Cato's characteristic words, Livy, xxxiv., 4; and Ovid, Fast. iii., 101.——**158. Saturnius**; the name of the ancient and genuine Roman poetry. Livius Andronicus and Naevius wrote in it. See Macaulay's discussion of this measure, in his Preface to *Lays of Ancient Rome.*——**161. Serus**; sc. Romanus.——**163. Thespis et.** See notes, Ars. P. 276, and 279.——**164. Vertere.** In allusion to the versions and imitations by Roman poets of Greek tragedies and comedies.——**167. Lituram.** Comp. Ars. P. 290; also Sat. i., 10, 72.——**170. Veniae minus.** For the very reason, that comedy is drawn from every-day life, any reader sees and condemns in the writer all offences against probability.——**170. Partes.** Horace seems here to be ironical, really intending to criticise Plautus as inferior to his Greek models in the delineation of his characters.——**173. Dossennus.** Probably the name of some dramatic writer. Nothing certain is known of him. Some Edd., following the opinion of K. O. Müller, take the word for the name of a standing comic character, but this view rests on insufficient evidence.——**174. Socco.** The *soccus* was a low shoe, worn by comic actors. With *non adstricto*, it here marks the loose style of Dossennus.——**Pulpita.** See n. Ars. P. 215.——

175. Loculos. See n. Sat. i., 3, 17. —— **177. Quem tulit.** The poet now speaks of those who are most influenced by a love of popular applause. On *ventoso*, see n. Epist. i., 19, 37; comp. Sat. i., 6, 23. —— **182. Saepe etiam.** Horace here passes to the chief obstacle in the way of dramatic poets,—the taste of the people for the shows of the amphitheatre. —— **185. Eques.** See n. Ars. P. 113. —— **186. Nam.** See n. O. i., 18, 3. —— **189. Premuntur.** In the ancient stage, the curtain was wound round a roller under the stage, and was let down at the beginning, and raised up at the end, of the play. —— **190—197.** The poet describes in these lines, the exhibition of battles, triumphal processions, wild beasts,—all pleasing to the people, but fatal to the success of the drama. —— **191. Retortis.** See n. O. iii., 5, 22. —— **192. Esseda,** etc. The names of chariots, adopted by the Romans from the ancient Britons and Gauls, and used on public occasions. See description of them in Dict. Antiqq. —— **193. Ebur—Corinthus.** Works of art in ivory, and Corinthian bronze. —— **194. Democritus.** The philosopher of Abdera, usually called the laughing philosopher, as Heraclitus of Ephesus was called the weeping philosopher, from the different view which they took of the follies of men. Juvenal has a parallel passage in Sat x., 28–53, which should be compared with the present one of Horace. —— **195. Genus;** in apposition to *confusa-panthera camelo: "the beast half-camel and half-pard."*—Howes. The poet means the camelopard or giraffe, first exhibited at Rome by Julius Caesar. —— **197. Ludis ipsis; quam ludos ipsos.** See n. O. i., 12, 13. —— **198. Mimo.** Put here for any actor, for *histrione.* —— **199. Asello — surdo.** The poet unites the Greek Ὄνῳ τις ἔλεγε μῦθον with the Latin *surdo narrare fabulam*, fr. Terence, Heaut. ii., 1, 10. —— **203. Artes.** See n. on l. 193. —— **204. Divitiae;** refers to the costly dresses. —— **207. Tarentino — veneno.** *Dye of Tarentum.* Veneno = succo muricis, the purple extract from the murex, which was also found near Tarentum; comp. n. O. ii. 16, 36. The variety here referred to was the *violacea*, from its bordering on the violet color. —— **210. Per extentum funem—ire.** Proverbial for something very difficult. —— **216. Munus;** i. e. the temple of Apollo on the Palatine. See Introd. to O. i., 31; and Epist. i., 3, 17. —— **220. Ut vineta—mea.** Proverbial for people who do something injurious to themselves; here equivalent to saying,—to blame myself and other poets. — In these lines, **220—228,** Horace excuses Augustus for sometimes paying too little attention to a poet's works, and at the same time laughs at poets (skilfully including himself) for obtruding themselves and their verses upon the emperor's notice. —— **231. Virtus;** i. e. virtus Augusti. —— **233. Choerilus.** An inferior poet of Iasus, a town in Caria, who was in the train of Alexander the Great. Curtius, viii., 17, thus speaks of him: Agis quidam Argivus, *pessimorum carminum post Choerilum conditor.*—Comp. n. Ars. P. 357. —— **Versibus;**

dative; as in Cic. pro Deiot. 13, *quietem senectutis acceptam refert clementiae tuae.* —— **234. Philippos**; sc. nummos. Pieces of gold coin, sc called from Philip of Macedon. —— **240. Lysippo.** A celebrated artist in bronze; of Sicyon.—On the ablative, see n. Epist. i., 16, 20. —— **244. Bocotum in crasso.** Cicero gives the origin of this epithet, in De Fato, 4 (quoted by Orelli); *Athenis tenue coelum, ex quo acutiores etiam putantur Attici; crassum Thebis, itaque pingues Thebani.* —— **246. Dantis**; sc. tui. —— **247.** Both Virgil and Varius had died before the composition of this Epistle. —— **251. Repentes.** Comp. Sat. ii., 6, 17. —— **252. Arces.** Comp. O. iv., 14, 11. —— **254. Auspiciis.** Comp. n. O. iv. 14, 16. —— **255. Janum.** Comp. n. O. iv., 15, 9. —— **257. Si—possem.** Comp. the poet's language in O. i., 6. —— **259. Vires—recusent.** Comp. the poet's example here with his precept in Ars. P. 39. —— **264. Nil moror,** etc. The poet expresses the sentiments which he thinks Augustus himself would cherish and utter; as if he had said: if I were in your place, I should not care for, &c. —— **268. Capsa.** Here used for *sandapila*, a bier, in which the bodies of poor people were carried to the grave. The word *aperta* is added with *capsa*, because a *capsa*, with nothing but indifferent books in it, might be left open, but would be kept carefully closed, if it contained valuable books. —— **269. Vicum.** See n. Sat. ii., 3, 228.

EPISTLE II.

This highly finished Epistle, full of illustration of the poet's life and character, was addressed to Julius Florus. (See Introd. to Epist. i., 3.) Florus had complained, that Horace had not, in fulfilment of his promise, sent to him, while absent in the East, in the suite of Tiberius, any of his poetical compositions. The poet, in replying to his friend's complaint, professes to excuse himself for his silence.

He contends, in a familiar illustration from a slave-dealer, that he had warned his friend that he might not keep his word (1–25); and in another illustration from a soldier in the army of Lucullus, that the reasons which once urged him to poetical composition, now no longer existed (26–57). He proceeds to mention various grounds for his growing indisposition to write; the capricious tastes of readers (58–64); the distracting cares, and the noise and tumult of a city life (65–86); the mutual admiration and flattery of small poets (87–108); in contrast with which he describes the lofty aims and difficult task of the true poet (109–140). Finally, he alleges in his defence his confirmed attachment to the study of philosophy, and thence slides, in his usual happy manner, into some of his favorite precepts of wisdom, with which he closes the Epistle (141–end).

This Epistle has been imitated by Pope.

2. Si—velit. The apodosis to *si-velit-agat* is in line 16, *Des nummos.* —— **Natum Tibure**; i. e. not just imported, but born and brought up in Italy, and near Rome. —— **4. Ad imos tales.** Comp. Sat. i., 9, 10.

—— **5. Nummorum**; i. e. sestertiorum. See A. & S. § 327; and Dict. Antiqq. —— **6. Ministeriis.** Dative case. —— **7. Litterulis.** The slave-dealer cautiously uses the diminutive. The poet admirably takes off throughout the business tact of the man. —— **12. Meo—in aere,** i. e. not *alieno in aere*, as aes alienum, another's money, means debt; he is *poor* (indeed) *but he is not in debt;* hence has no need of *forcing his wares* upon any one. —— **13. Temere.** Comp. Epist. ii., 1, 120. —— **15. Pendentis.** Doubtless the whip was hung up in the hall or in some public part of the house, to strike terror into the slaves. —— **16. Des,** etc. See above at l. 2. These are now the words of Horace. —— **17. Poenae,** *in respect to the penalty* (of the law); because he has told you the faults of the slave, and therefore you can recover no damages. —— **22. Rediret,** in reference to an epistle in reply, for which Florus had waited in vain. —— **23. Mecum,** i. e. *in my favor.* —— **30. Regale,** i. e. of king Mithridates. The story is taken from the celebrated campaigns of Lucullus in the Third Mithridatic War, B. C. 74–67. —— **40. Zonam,** the girdle which fastened the toga; in it the purse was kept. —— **43. Athenae.** The personal points touched upon in these lines (44–52) are noticed in the Life of Horace. —— **44. Curvo—rectum,** used in a moral sense; *right from wrong.* He is speaking of the Academy and of the study of philosophy, not of geometry. —— **47. Belli,** depends upon *rudem;* comp., on the whole line, O. ii., 7, 9–16; Sat. i., 6, 48. —— **53. Quae — cicutae.** Hemlock was used as a cooling medicine; *expurgare* = sanare, heal. Now that I am in fortunate circumstances, I were mad indeed not to enjoy my repose; so mad, that no doses of hemlock, how great soever, could possibly restore me to sanity. —— **58—140.** For course of thought see Introd. —— **Carmine**; i. e. odes, lyric poetry. —— **60. Bionei sermonibus**; satires. Bion was a philosopher of sarcastic mood, and attached to the sect of the Cynics. —— **67. Sponsum —auditum.** Supines; on the former comp. Sat. i., 6, 23. —— **68. Cubat.** See n. Sat. i., 9, 18. —— **70. Humane.** In pleasant allusion to the distance from each other of the Quirinal and Aventine, which were at opposite extremities of the city; *delightfully convenient.* —— **Verum,** etc.; as if said in objection; but (you will say) &c. —— **71. Meditantibus.** Comp. Sat. i., 9, 2. —— **72. Festinat,** etc. With this description compare the more extended one of Juvenal, Sat. iii., 227 seqq. —— **76. I nunc,** etc. Comp. Epist. i., 6, 17. —— **78. Somno—umbra.** So Juvenal, Sat. vii., 105. *Sed genus ignavum, quod lecto gaudet et umbra.* —— **80. Contracta—vestigia.** *The narrow tracks;* "arta, nondum imitatorum turba protrita." Mitscherlich. —— **81. Ingenium,** etc. "A man of talent, who has studied many years in all the advantage of seclusion, often turns out unfit for authorship, and even for society; how much less can I deem myself fit to compose lyric poetry, amid the tumults and conflicts of city life?"—Osborne, from Orelli. —— **88. Meros**; = "*nihil*

aliud nisi, nothing but compliments." Dillenburger. —— **89. Graechus**; Tiberius or Caius; both were distinguished orators. Comp. Cic. de Orat. i., 9. —— **Mucius**; Mucius Scaevola; there were two celebrated jurists of this name. See Cic. de Amie, E. i. —— **91. Mirabile—opus.** The flattering words of the one to the other on his new poem. *Your wonderful work, wrought by the Nine Muses! Caelatum* the poet borrows from a sister art. Comp. the mixed metaphor in Ars. P. 441. —— **94. Aedem.** The temple of Apollo (see Introd. to O. i., 31.), and the library, in which were put the works and the busts of poets and other men of letters. Our poets enter, and gaze about with their minds full of the thought that here too their precious productions will find a place. —— **97. Caedimur.** The image is taken from a gladiatorial match: we *belabor* one another with praises, like a pair of Samnite gladiators, who fight at a feast for the amusement of the guests, and keep battling each other till the lights are brought in. —— **98. Ad lumina.** See n. Sat. ii., 7, 33.—This whole passage is a standing satire upon all cliques and clubs of literary men, which rest upon the basis of mutual flattery and admiration. —— **99. Discedo.** *I come off.* —— **99. Puncto**; = suffragio, *vote.* At a Roman election, each citizen had a waxen tablet, like our ticket, containing the names of the candidates; he gave his vote by *pricking* the tablet, just opposite the name of the candidate of his choice. Afterwards, the tablets were collected and given to officers, called *custodes*, who checked them off, by pricking points on a larger tablet or register kept for the purpose. See Dict. Antiqq. under *Tabula*; comp. Ars. P. 343. —— **100. Callimachus.** The celebrated Alexandrian poet, who lived about B. C. 280. —— **101. Mimnermus.** The amatory poet of Colophon; B. C. 627. Comp. Epist. i., 6, 65. —— **104. Mente recepta**; *when I have recovered my mind*; i. e. gotten over the frenzy of writing poetry. —— **105. Impune**, i. e. without any danger of my retaliating upon them. Comp. n. Epist. i., 19, 39. —— **109. At, qui.** Horace now passes to a picture of the true poet. See Introd. —— **110. Censoris.** The genuine poet will carry into his art the severe fidelity of an upright censor. The Censor had the sole charge of the lists of the Roman citizens; and, for good cause, could degrade a senator or an eques from his order, or a citizen to the rank of aerarians. Hence these expressions, *parum honoris, honore indigna, movere loco*, etc. —— **114. Intra penetralia**; the inmost recess, the *sanctum* of the temple of Vesta, to which none might enter but the Vestals themselves; here used for the retirement of the poet's own home, in which are guarded, as it were, these cherished expressions of a hitherto unpublished work, and into which the public may not intrude. —— **117. Priscis.** Comp. Ars. P. 50. —— **119. Usus.** Comp. Ars. P. 71. —— **122. Luxuriantia**, etc. The poet uses similar language in Ars. P. 446, 447. —— **125. Movetur**, = saliat; dances a Satyr, i. e. so as

to represent a Satyr. So in Ars. P. 232, though the word is not followed by an accusative.—Horace here describes the ease of a good writer, who has the art to conceal the toil and effort which his style has cost him. —— **126. Praetulerim,** etc. Horace really means to say, that such is his own ideal of what a poet ought to be, that he is always ill at ease, when he tries to write himself. Far better the bliss of the complacent poet, who is ignorant of what constitutes good poetry. The poet's words, together with the story that now follows, well illustrate Gray's familiar words:

> "Where ignorance is bliss,
> 'Tis folly to be wise."

128. Ringi; used properly of dogs, when they snarl and show their teeth. —— **134. Signo.** The *seal* put upon the flask. —— **137. Hellebore.** See Sat. ii., 3, 82; Ars. P. 300. The ancients ascribed insanity to derangement of the organs that secrete the bile; hence *atra bĭlis*, μελαγχολία, madness. The great remedy was the Hellebore of Anticyra. 141–end. See Introd.—The precepts have reference chiefly to a love of wealth (to l. 204); then to bad passions in general. —— **150. Fugeres;** = *nolles*, or *recusares*. (Orelli); as in O. i., 9, 13. —— **158. Libra—et aere.** Purchase of property was accompanied by a form of transfer, called in the Roman law *mancipatio;* which was effected *per aes et libram*. The purchaser took hold of the thing (*manu capere*), and declaring, "I have bought this thing with this piece of money and these brazen scales," he struck the scales with the piece of money, and gave the latter to the seller as a symbol of the price. To the real ownership in property which was thus represented, Horace in this passage pleasantly opposes the *quasi* ownership which one has from the use of the property, e. g. of the produce of lands, by paying a certain price.—See Dict. Antiqq. under *Mancipium*. —— **160. Orbi.** The name of the real owner of the land, which, as the poet argues, is yours inasmuch as you live upon it. —— **166. Numerato—olim;** *on what was paid lately or some time ago*; i. e. by you for the produce you have recently bought, or for the land itself purchased (by the owner) some time ago. —— **167. Emptor.** "Join with *quondam;* = is, qui quondam emit." Orelli. —— **168. Aliter;** i. e. that they are not bought, but are his own. —— **170. Usque—quae,** *up to the place where*. —— **Populus—limitibus.** *The poplar planted on the securely fixed boundaries; populus* is collective, and the whole expression describes a line of poplars, that makes a boundary about which there can be doubt.—— **171. Refugit.** The aoristic perfect; see n. O. i., 28, 20; literally, avoids; *prevents*.—— **177. Non—auro.** Comp. O. ii., 18, 36. —— **180. Sigilla;** little images, in Tuscan bronze, of the gods; valuable, in the time of Horace, from

their antiquity. —— **181. Gaetulo:** see n. O. ii., 16, 35. —— **182. Curat;** see n. O. i., 1, 4. —— **184. Herodis.** Herod the Great, who was made king of Judea by Antony, and after the battle of Actium retained his throne, through the favor of Octavianus. Pliny, Hist. N., v. 14, speaks of the *rich palm-groves* of Jericho, and of the great revenues which they yielded the king. —— **187. Genius.** See n. O. iii., 17, 14. **190. Ex modico.** Comp. Sat. i., 1, 51. —— **192. Et tamen,** etc. The poet means, that he would be sure to preserve a true medium. Here, too, comp. Sat. i., 1, 101 seqq. —— **197. Quinquatribus.** The Quinquatria was a festival, in honor of Minerva, which began on the 19th of March, and continued five days; it was a season of vacation for the schools. —— **212. Spinis,** metaphorical for *vitiis.* —— **214. Lusisti,** etc. The image in these lines is taken from a feast. The sense is: give up these enjoyments, that are no longer suited to your age. —— **215. Potum;** participle; sc. *te.* —— **216. Lasciva—aetas;** i. e. youth, an age which may with more propriety indulge in sport and gayety.

EPISTLE TO THE PISOS

This piece ought not to be considered either as a systematic treatise upon the Art of Poetry, nor, on the other hand, as a desultory composition, destitute of all plan and order, but rather as a poetical Epistle; in which Horace, addressing three of his personal friends, communicates his sentiments on the subject of poetry, preserving throughout a train of thought sufficiently connected for the familiar style of epistolary writing.

The persons to whom the Epistle was addressed, were Lucius Piso and his two sons. The father was born B. C. 49, was consul B. C. 15, and was made prefect of the city by Tiberius. His name is mentioned with distinguished honor by the historian Tacitus in his Annals, vi. 10: *Per idem tempus, L. Piso pontifex, rarum in tanta claritudine, fato obiit, nullius servilis sententiae sponte auctor, et quoties necessitas ingrueret, sapienter moderans. Patrem ei censorium fuisse memoravi; aetas ad octogesimum annum processit; decus triumphale in Thracia meruerat. Sed praecipua ex eo gloria, quod praefectus Urbi recens continuam potestatem et insolentia parendi gravi-orem mire temperavit.* Two of the earliest commentators tell us, that he was himself a poet; but on this point there seems to be no evidence. From the fact, that a considerable part of the Epistle is addressed to the elder of the sons, there seems to be some ground for the conjecture of Wieland, that this son was given to poetical pursuits, and had either projected or already written some poetical work.

The course of thought which the poet pursues, seems to be, in general, as follows (the details will be given in italics, in the Notes):

I. He first lays down and illustrates some general precepts applicable alike to all kinds of poetical composition (1–152). II. Thence he passes to a series of rules and historical notices of the drama, with chief reference to the Tragedy of the Greeks (153–284). III. Then, after touching upon the aversion of Roman poets to slow and laborious composition (285–294), and the absurd notion, with which it was connected, respecting the frenzy of poetic inspiration (295–303), he goes through, in the rest of the piece, with a course of critical instruction for the poet; whence he may derive his resources and his culture, what are the noble aims and attainments of excellence in his art, and what the fatal consequences of ignorance and error (304–end).

This Epistle, though it has some historic worth from the sketch which it gives of the origin and progress of the Grecian drama, yet derives its chief and inestimable value from that larger portion which is strictly critical. Written at the close of Horace's life, and the last of his works, it is a precious legacy to his country and the world, of a poet who, by long and laborious culture, had made himself a master in his art; embodying the gathered results of his studies and experience in a series of rules and instructions, which are admirable alike in thought and expression; which, by their truth, good sense, and wisdom, commend themselves to the reason and judgment, and by their inimitable language catch the attention, and fasten themselves in the memory. It is a brief but comprehensive body of criticism, which has proved itself a veritable κτῆμα ἐς ἀεί, a possession for all times; in the words of La Harpe, "a lasting code of good taste;" or, in the kindred language of Hurd, "a kind of summary of the rules of good writing, to be gotten by heart by every student, and to whose decisive authority the greatest masters in taste and composition must finally submit."

The principal works which have been written in imitation of this Epistle are Vida's *Poetics* (Poetic Lib. iii.), Pope's *Essay on Criticism*, and Boileau's *Art Poétique*.

Special works, illustrative of the plan and contents of the Epistle, which have been consulted in preparing this edition, are the well known works of Hurd, Wieland, and Colman, and the following:

Des Q. H. Flaccus Buch über die Dichtkunst, u. s. w.; erklärt von *Dr. F. v. Paula Hocheder*, Studien-Rektor, u. Professor in Würzburg Passau: Friedrich Pustet. 1848. pp. 187:

Des Horaz Brief an die Pisonen, u. s. w. von *Aug. Arnold*; Berlin, Posen u. Bromberg, bei E. S. Mittler. 1836. VIII. u. 40 S. in gr. 4.

De Q. H. F. Ad Pisones Epistola. Commentatio, etc. Scripsit *Guil. Theod. Streuber*, Phil. Doctor. Basiliae. 1839. pp. 103.

Epitre d'Horace aux Pisons, sur l'Art Poétique. (Containing an Introduction, Text, French version, Notes, discussion of different readings and interpretations, Studies upon the precepts, and a poetical translation in French), par *B. Gonod*, Professeur de Rhétorique au Collége royal de Clermont, &c. Clermont—Ferrand, 1841, pp. 334.

De Q. H. F. Epist. ad Pisones scripsit *Engelb. Jos. Hilgers*, &c. Bonnae: 1841. pp. 58.

I. **1—152.** *General precepts.* The principal points are these: *Simplicity and unity of design; its necessity illustrated, and some of the modes of its violation* (1—37); *choice of a subject—order—use of words* (38—72); *the different species of poetry and their respective measures* (73—85); *the necessity of a practical knowledge of the province and character of each kind of poetry* (86—89), illustrated (from the drama) in regard to *the appropriate style of tragedy and comedy, their diction* (90—118), *and characters and subjects* (119—135); *the beginning of a poem* (not dramatic alone, but of any poem) (136—152). —— **1—23.** In these lines, Horace inculcates this precept: that, *in every poem, there must be simplicity and unity of design.* —— **1—4.** To illustrate by contrast the importance of unity, the poet describes a picture of a monstrous creature, composed of the most incongruous elements.—Comp. Virg. Aen. iii., 426 seqq. —— **2. Varias.** *Various-colored.* —— **3. Ut;** *so that;* in close connection with *collatis.* —— **6. Isti tabulae.** *Such a picture as that; isti* expresses contempt. —— **7. Vanae,** having no regard to reality; *fantastic.* —— **9. Pictoribus,** etc. Supposed words of an objector. In prose an objection is generally introduced with *at.* —— **10. Aequa;** not *equal,* but *just, fair;* it may be here translated as an adverb; *have always justly had the license.* The meaning is, not that both have this permission *alike* (which in the mouth of the objector were irrelevant), but that to both it is *justly* conceded. —— **12. Sed non ut,** etc. In reply, the poet defines, negatively, the limits of the license, which is thus claimed and allowed. —— **14—23.** The poet now mentions *the violations of unity, which are occasioned by ambitious and irrelevant descriptions.* —— **15. Late qui splendeat;** the relative expresses purpose; *to make a great show.* —— **18. Rhenum;** here an adjective; instead of *flumen Rhenus.* So in O. iv. 4, 38, *Metaurum flumen.* —— **19. Et fortasse;** *perhaps also.* The connection is: the poet, who is guilty of such digressions, is like the painter, whose *forte*

was in painting a cypress tree, and who therefore painted it everywhere, even in a sea-picture. —— **21. Qui pingitur.** The poet alludes to a *tabula votiva*, on which see n. O. i., 5, 13. ——**23—37.** *Poets* who are wanting in the skill and culture of the true artist, *fail of the harmony, which is secured by unity, in two ways:* 1, (25–31) *by carrying too far an acknowledged excellence of style;* 2, (32–37) *by devoting undue care to certain parts, so that other parts are neglected,* and *a symmetrical whole is not created.* —— **25. Decipimur,** on the use of the first person, see n. Epist. ii., 1, 219. —— **26. Levia,** the smooth; *smoothness.* —— **27. Grandia,** *the sublime.* —— **29. Prodigialiter,** *in a marvellous manner;* so that all readers may marvel at the writer's genius. —— **32. Unus;** = praeter ceteros, *beyond all others;* comp. Sat. ii., 3, 24; ib. vi., 57; Epist i., 9, 1. —— **34. Ponere,** *to form;* comp. the passage in O. iv., 8, 8. —— **38—72.** Horace proceeds to advise, *that the writer choose a subject, which he can master; if he make such a choice, he will not be wanting, either in method or in eloquent expression* (*facundia*). He briefly treats *of method* (42–45), *and then more fully of expression, or the use of words* (46–72). —— **46. Potenter,** = pro suis viribus; *according to his powers.* —— **41. Facundia,** this word does not occur in Cicero; but Horace uses it in the sense of Cicero's word *elocutio;* including all that belongs to expression or language. —— **46—72.** On the subject of expression the leading thoughts are these: *old words may be rendered new by a skilful connection* (46–48); *new words may be coined for new ideas* (48–53); *which precept is justified by the example of early writers* (53–59), *and by the consideration, that language, like all human things, is liable to change and decay* (60–69); *old words may be revived; and, in general, usage is the arbiter of language* (70–72). —— **46. Serendis,** from *sero, sertum,* from which also the word *sermo; in arranging.* —— **47. Dixeris egregie;** *you will be distinguished, in your diction, from the crowd* (egregie from *e* and *grex*); "votre diction vous distinguera de la foule;" Gonod. —— **Callida—junctura.** As illustrations of this expression, Orelli quotes from Horace, *splendide mendax* (O. iii., 11, 35, where see note), *insanientis sapientiae* (1, 34, 2), *animae magnae prodigus* (1, 12, 37). Gonod gives from Cicero, *negligentia diligens,* Orat. xxiii.; and De Amic. vii., *Absentes adsunt,* etc. To these may be added from Horace, Epist. i., 11, 28, *Strenua* nos exercet *inertia; laborious idleness our powers employs;* also O. iii., 16, 25; ib. 28; and from Boileau, A. P. i., 59, *l'abondance stérile.* Pope has many examples of this happy use of words.—*Callidus* is generally used of a person.—Persius, Sat. v., 17, has a parallel passage; *verba togae sequeris, junctura callidus acri.* —— **50. Cinctutis,** literally, who wore the *cinctus,* and, as this was a garment worn by the ancient Romans, the word is here = *ancient.* The cinctus was a garment "reaching from the waist to the knees, which was worn in early times, instead of the tunic, by persons of the male sex, engaged in active or laborious employ-

ments." Rich's Companion. —— **51. Pudenter,** *with modesty;* comp. Epist. i., 17, 44. Quintilian, in like manner, guards the use of new words: *Usitatis tutius utimur; nova non sine quodam periculo fingimus,* i., 5, 71. —— **52. Parce,** opposed to *large; sparingly.* ——**Deterta** = *deducta, derivata.* Freund cites Cato in Priscian, p. 871, P., Marrucini vocantur, de Marso nomen *detorsum.* Horace does not speak of Greek words adopted into Latin with a slight change, e. g. of termination, but of Latin words formed prudently according to the analogy of Greek ones. Orelli adduces, in illustration, *centimanus, tauriformis, inaudax;* and from Sidonius Apollin. praef. Carm. 14, *essentia, indoloria,* used by Cicero. Cicero refers to his practice in translating from the Greek, in De Orat. i., 34, 155: ut, cum ea, quae legeram Graece, Latine redderem, non solum optimis verbis uterer et tamen usitatis, *sed etiam exprimerem quaedam verba imitando quae nova nostris essent, dum modo essent idonea.* —— **54. Caecilio Plautoque.** Comp. Epist. ii., 1, 58, 59. —— **55. Vario.** See O. i., 6, 1. —— **56. Invideor,** for *invidetur mihi,* in imitation of the Greek, φθονοῦμαι; see Z. § 413. ——**Catonis;** Cato the Elder, or the Censor; as in Epist. ii., 4, 117. On **Enni,** see n. O. iv., 8, 20. —— **59. Signatum — nota.** The metaphor is from the mint; *marked with the stamp of the present day.* —— **60. Pronos in annos.** *Pronos* = ad finem vergentes, drawing to a close; comp. O. iii., 27, 18. *In annos* = quotannis, every year; *with the closing year.* —— **61. Prima;** *the earliest;* "quae prius germinarunt." Dillenb. —— **64. Neptunus,** etc. In illustrating the change and decay to which all human things are subject, the poet here compliments Augustus by referring to the construction of the Portus Julius, or Julian Harbor. This great public work was made B. C. 37, by the advice of Agrippa, by uniting the Lucrine with Lake Avernus, and then opening a communication between the basin thus formed, and the sea. Comp. n. O. ii., 15, 4. —— **Aquilonibus.** The prose construction would be: *aquilones a classibus;* comp. O. i., 17, 8. —— **65. Regis;** = *regium.* Comp. O. ii., 15, 1. —— **Palus,** etc. This passage seems to refer to the draining of the Pontine marshes, in Campania. Suetonius says: (Caes. 44,) *Julius Caesar siccare Pomptinas paludes meditabatur.* We have no evidence that this enterprise, intended by Julius Caesar, was executed by Augustus. —— **67. Amnis.** The poet probably refers to embankments, constructed by Augustus, to guard against the inundations of the Tiber. Comp. first n. on O. i., 2. —— **69. Nedum.** Much *less.* This particle always has this meaning after a negative expression; here, e. g. *peribunt* = *non stabunt.* See Z. § 573. Hand. Turs. iv., 150, thus explains the word: "per *nedum* res tollitur omnino, atque dicitur non in considerationem venire. Id vero in negativa sententia eam rationem habet, ut res, quae dicitur, multo minus quam ante dicta suum locum obtineat; in affirmativa autem, ut res, quae per se intelligitur, ne demonstranda quidem

videatur." —— **Stet—vivax,** *stare* = manere (as in Virg. Georg. iv. 209, stat fortuna domus), stand fast, *endure;* its force is increased by *vivax*, which means long-lived; *much less shall the honor and grace of language for ever endure.* ——**71. Usus.** Comp. Epist. ii., 2, 119. —— **73—85.** The poet describes the *different kinds of poetry.*—Epic, Elegiac, Dramatic, and Lyric—*and their respective measures.* ——**75. Impariter;** i. e. alternate hexameters and pentameters. This adverb is peculiar to Horace, and is found only in this passage. ——**Querimonia;** *lamentation:* i. e. for the death of friends; a mournful song or elegy. Horace here gives, by implication, the derivation of ἔλεγος from ἔ ἔ λέγειν. This view is thus supported by Hermann, in *Zeitschrift für die Alterthumsw.*, 1836, N. 66: "Lugendi formula est ἔ ἔ λέγε; ex eaque et origo carminis elegiaci et appellatio explicari potest. Vix enim dubitandum videtur, quin antiquissimi illius lugubris carminis ea ratio fuerit, ut pentametrorum posterior pars haec esset: ἔ ἔ λεγ' ἔ ἔ λεγε. Illi igitur versus recte dicti sunt ἔλεγοι." ——**76. Voti—compos.** *Voti compos*, used of a person, means one who has obtained (is master of) his desire; *sententia* = sensus, feeling; *the feeling of gratified desire;* i. e. love and themes of love afterwards came to be written in this measure; after the *elegia θρηνητική*, came the *elegia ἐρωτική*, erotic or amatory. ——**77. Exignos;** in comparison with the epic, *humble*, both in subject and measure. ——**Auctor.** Callinas wrote martial songs in this elegiac measure about 635 B. C.; Mimnermus first adapted it to erotic themes; see at Epist. ii., 2, 101; i. 6, 65; comp. n. O. ii., 1, 38. ——**78. Grammatici;** the critics of the Alexandrian School, to whom the poet doubtless alludes with something of irony, on account of their many idle inquiries. ——**79. Archilochum.** See n. Epod. vi., 13. ——**80. Socci—cothurni;** *the sock—the buskin;* for comedy and tragedy; see at Epist. ii., 1, 174. —— **81. Alternis,** etc. This adaptedness of iambics to dramatic uses is easily explained by the quickness of the foot, the rapidity with which it is pronounced, and the distinctness by which the cadences are marked. Aristotle says, that the iambic is best suited of all measures to conversation; and that in fact men use it most in talking: Poet. 4. ——**82. Fidibus;** to the (strings of the) lyre; i. e. to lyric poetry, and its freer, more various measures. ——**85. Curas;** *anxious loves;* comp. Epod. ii., 37. ——**86—135.** Having described the different kinds of poetry, he now lays down (86-88) and illustrates (89-135) the rule, that *the province and distinctive character of each kind of poetry must be carefully observed.* The illustration is drawn from the drama. (The details will be given with each passage.) ——**86. Vices,** = officia, munera, part, *province.* Comp. Sat. i., 10, 12. ——**Descriptas,** not = expositas, antea descriptas, but = divisas, set off, or marked out by certain laws; *fixed province.* **Colores,** *complexion* (character) *of different works.* ——**89—98.** *Tragedy and comedy have each its own style* (to l. 92), *yet, to a certain*

extent, each may partake of the style of the other (to l. 98). —— **90. Privatis,** i. e. suited to the every-day life of private persons, which is the province of comedy; in distinction from the life of public personages, e. g. kings and heroes, which is the province of tragedy. —— **91. Coena Thyestae.** For the sake of speciality, the poet uses a particular tragic subject, instead of the general expression, *res tragica.* On this particular subject, see n. O. i., 6, 68. —— **94. Iratusque Chremes.** A common name in the comedies of Terence. The poet means that a comic character may be made to use, in the expression of passion, the loftier language of tragedy. —— **Delitigat.** This word occurs only here. —— **96. Telephus–Peleus.** Common tragic characters in the ancient drama. Both were unfortunate princes, who lost their thrones, and wandered in exile and poverty. For details, see Class. Dict. —— **97. Ampullas.** Comp. Epist. i., 3, 14. —— **98. Tetigisse.** See n. O. i., 14. —— **99—118.** *Poems must charm, and sway the passions* (to l. 105); *the language, which the speaker uses, must suit his inward feelings* (to l. 111), *and his nature and outward circumstances* (to l. 118). —— **100. Animum—agunto,** *carry the soul;* like the Greek ψυχαγωγέω. —— **107. Severum seria,** generally used (as here) the former of persons, the latter of things. Ruhnken, on Ter. Eun. iii., 3, 7 (quoted by Orelli.) —— **108. Prius,** corresponds with *post* in l. 111. The poet simply means, that the inward emotion precedes the outward expression; nature *first* awakens the emotion, *afterwards* expresses it by language. —— **109. Juvat,** *pleases* (us). —— **113. Equites peditesque,** a comprehensive expression, borrowed from the army, meaning literally cavalry and infantry, or horse and foot; so for the whole body of citizens, as in Livy, i., 44, *Omnes cives Romani equites, peditesque;* and here for the whole audience, nobles and common, high and low. —— **114. Divusne,** etc. Observe the contrast in the several expressions in these six lines, turning upon the nature of the persons, age, rank, occupation, country. Comp. n. O. iii., 4, 45. —— **119—135.** The poet here treats *of dramatic "characters and subjects"* (Hurd); on these his doctrine is this: *if they are old, let them be in accordance with tradition* (*famam*); *if new, let them be throughout consistent. But on account of the difficulty that belongs to invention, it is better to dramatize materials already existing* (e. g. in the Iliad), which belong, by common right, to all writers; *such materials may be appropriated* (made one's own literary property) by *avoiding*, 1, *commonplace*, 2, *mere translation*, 3, *servile imitation.* —— **119. Famam;** = μῦθον, the established tradition of early poets and other writers. The rule *famam sequere* is illustrated in 120–124. —— **120. Reponis;** *again represent.* —— **Honoratum;** honored, *renowned;* as in Cic. Leg. i., 11, 32; Or. 9. —— **121. Impiger—acer;** as in the Iliad, i., 165, and xix., 199; beginning of i.; ix., 636; i. 295. —— **122. Nihil — armis;** as in Il. i., 300 seqq. *Armis* is abl., and *sibi* might be supplied with *arroget,* as expressed

with *neget*. *Arroget* means acquire, *win*. —— **123. Ferox**; as described by Euripides; comp. n. Epod. iii, 12, 13. —— **Ino — Orestes.** Ino and Orestes were subjects of Euripides; Ixion of Aeschylus; Io is introduced in the Prometheus of Aeschylus. Ino was the wife of Athamas The story was, that one of her sons was killed by her husband, and that she herself, being pursued by him, threw herself into the sea. The epithet *perfidus* refers to the story of Ixion's betraying Deioneus into a pitfall of fire, and of his abuse of Jupiter's hospitality; *vaga* to Io's being changed into a heifer, and driven over the earth by a gad-fly, through the vengeance of Juno. —— **125—127** Here is more fully given the precept in the latter half of l. 119, relating to new characters. —— **128—130. Difficile est—dicere: tuque,** etc. A difficult and controverted passage. I shall give first, what seems to me the true interpretation, in detail and on the whole, and then add a brief statement and criticism of two interpretations, which are held by other Editors.

1. In the first place, of the most important expression, *proprie communia dicere*. Of this the right view is given by Gesner, in explaining *proprie dicere*, as follows: "*Proprie dicere est ita undique describere ac finire, ut jam non commune quiddam aut generale videatur, sed individuum, in quo omnia sunt determinata.*" That is, *commune* means the abstract, the general, and so *communia* abstract ideas, general conceptions. The opposite is *proprium*, the concrete, the particular, and *propria*, embodiments of abstract ideas in individual forms of character.—As illustrative of *commune* in the above sense, comp. Cic. de Invent. i., 18 & 48, & 52; de Off. ii., 10; Quintil. vii., 1, 28; xii., 10, 42; Tac. Ann. iii., 27. —To illustrate from Horace himself: the epithets just above in l. 121 contain so many *communia* or abstract conceptions, to which Homer's genius gave individual form and embodiment in the Achilles of the Iliad. So we might illustrate of the Medea, the Ino, and the other characters of the Grecian drama; and so of other characters in ancient and in modern literature. Accordingly *proprie dicere* means to describe particularly, to individualize; and the whole expression means: *to form, from general ideas, individual characters.* Now to proceed with the other expressions. **Tuque**; the *que* expresses inference; and so, *and accordingly.* —— **Iliacum carmen**; i. e. Iliadem, *the Iliad*; of course mentioned by Horace only by way of example. —— **Deducis in actus**; to draw out into acts; i. e. make a drama of, dramatize. As to the construction of *deducis* with *proferres*, observe that it is briefly put for, "rectius facis, si deducis—quam faceres, si proferres" (Orelli). If now we add, that *proferres primus* refers to the same thing as *proprie dicere*, we have the connection, and the sense, on the whole, as follows: the difficulty mentioned is suggested by the rule just before given for forming new characters; the difficulty itself is that of invention, confessedly the greatest task of the poet, and requiring the highest gifts of ge-

nius; on account of this difficulty, Horace advises the dramatic treatment of (e. g.) the materials furnished by the Iliad.

2. By another interpretation, *communia* is explained as = nondum occupata, a nemine adhuc tractata, i. e. things never before handled, in short, new subjects; and *proprie* means *in a peculiar* or *original manner*. The sense of the whole passage, which is given by this interpretation, is kindred to that which is stated above. But the method seems objectionable, because *communia* can mean untried or new subjects, only by way of inference: as thus: *communia* (it is said) means what is common and open alike to all authors, just as the civil law calls the sea, the air, &c. *communia*, common to all men; now subjects, which are new, hitherto untried, are common to all writers; and accordingly, *communia* means here new, untried subjects. It is clear that this method of interpretation is not a legitimate one.

3. The third interpretation, while it takes the same view of *proprie* as No. 2, takes an exactly opposite one of *communia*, and makes that = jam occupata et nota, i. e. things often handled and well known, in short, old subjects. The sense of the whole passage, given by this interpretation is this: it is difficult to handle common subjects in an original manner, and yet you had better do this, by dramatizing the Iliad, than be the first to handle new subjects. The obvious objection here is, that there is no such link in the original between the two parts of the passage as is expressed by *and yet*. The Editors, who interpret thus, translate *tuque* by *and yet you;* just as if Horace had written "tu tamen," "nihilominus tu" (Orelli). Indeed a Latin paraphrase of Vincentius Gaudius (quoted by a celebrated Editor from the British Critic, Vol. 5, p. 356, and adopted by him) has these words: "hunc *tamen* ego conatum tibi suadeo." Of this whole interpretation, it seems enough to say, that in order to establish it, it must be clearly made out that the *que* in *tuque* is equivalent to *tamen*. —— **131.** For the course of thought, see above, n. on 119–135. **Publica**; opposed to *privati juris*, and = *publici juris*, of common right; said of something, which is open to the use of all alike. In using the word *materies*, Horace had in mind the store of myths and fables furnished by Homer, and by earlier and later writers. From these stores the Greek tragic writers drew their subjects, and they made these subjects their own by treating them in their own manner. For instance, the Electra (cited by Orelli) was a subject on which Aeschylus, Sophocles and Euripides each composed a tragedy. These same stores were still open to the Roman poets; and hence for their guidance these precepts of Horace. But the same word may also be applied by us to similar stores of fiction (e. g. ballads) or of history, treasured up in the literature of any modern people. So too familiar instances of the original treatment of the materials of tradition and fiction are furnished by such plays as Shakspeare's Hamlet,

Macbeth, King Lear; or Corneille's tragedy of the Cid; and, of the treatment of the materials of history, by Shakspeare's historical plays. —— **132. Moraberis Orbem.** *Orbis* = κύκλος, circle or cycle, refers primarily to the whole series of the ancient fables of the early poets (see below, n. on *scriptor cyclicus*); but it seems to be used here in the secondary sense of a commonplace round of topics. By the *dwelling upon* such *a common and obvious round*, the poet means a mere mechanical use of such materials. —— **134. In artum;** *into a strait;* i. e. confine yourself, by imitation, within narrow limits; beyond which you would not venture to step (*pudor vetet*), or could not step, without violating the law of the work. The words *desilies in artum* are generally thought to allude to Aesop's fable of the goat in the well. —— **136—152.** The poet here speaks of *the beginning of a poem; it should not be pompous, so that more be promised than can be performed* (to l. 139), *but modest, as in Homer, so that the performance shall far surpass what was promised* (to l. 145); *nor should it be far-fetched and tedious, but pertinent and lively, and hurry the reader into the action of the piece* (to l. 152). —— **136. Scriptor cyclicus.** In explanation of this expression, I quote the following passages (putting in italics what specially bears upon it), from Grote's Hist. of Greece, Vol. II., pp. 165–167; "the Alexandrine literati, about the second century before the Christian era, arranged the multitude of old epic poets into a series found on the supposed order of time in the events narrated—beginning with the intermarriage of Uranus and Gaea, and the Theogony—and concluding with the death of Odysseus by the hands of his son Telegonus. *This collection passed by the name of the Epic Cycle, and the poets, whose compositions were embodied in it, were termed Cyclic poets.*"—"Both the Iliad and the Odyssey were comprised in the Cycle, so that the denomination of cyclic poet did not originally or designedly carry with it any association of contempt. *But as the great and capital poems were chiefly spoken of by themselves, or by the title of their own separate authors, so the general name of poets of the Cycle came gradually to be applied only to the worst, and thus to imply vulgarity or commonplace.*"—"It is in this manner that we are to explain the disparaging sentiment connected by Horace with the idea of a Cyclic writer." —— **139. Parturiunt montes,** etc. From the Greek proverb, derived from Aesop: Ὠδινεν ὄρος εἶτα μῦν ἀπέτεκεν. —— **141. Dic mihi,** etc. The opening of the Odyssey. Comp. Epist. i., 2, 19.—Colman well compares here the opening lines of the *Paradise Lost.* —— **143. Non fumum,** etc.; i. e. not begin with a sudden flash and end in smoke, but out of smoke to give a cheerful and enduring light. The poet's metaphor in the first instance may be taken from brilliant fireworks or from a single rocket; in the second, from the kindling of a fire. But he means, of course: not a brilliant opening, which falls off into a dull and worthless piece, but a simple, modest introduction,

which is succeeded by a poem rich in the dazzling creations of genius. —— **145. Antiphaten**; king of the Laestryones, in Od. x., 80; *Scylla* and *Charybdis*, in Od. xii., 85 seqq., and the Cyclops in Od. ix., 187 seqq. —— **145, 146.** Horace alludes to two instances of a far-fetched and tedious introduction; the first (as is generally supposed) that of the Thebais of Antimachus, which professing to treat of the return of Diomedes to Aetolia after the second siege of Thebes, began with recounting the wonderful death of Diomed's uncle Meleager. The story was that Meleager wasted away and died, when Althaea threw into the fire the billet, on which, as announced by the Fates, soon after his birth, his life depended. See Class Dict. The second poem was on the Trojan war, and started with the fable of Jupiter and Leda, and the birth of Helen and of Castor and Pollux from the two eggs of the swan. —— **148. Ad eventum**; i. e. the conclusion, or what is called the catastrophe of a piece. This rule of the poet (see above n. 136–152) may be illustrated in all the great epics, both ancient and modern; e. g. the Iliad and the Odyssey, the Aeneid, and the Paradise Lost; so too in the master-pieces both of the ancient and the modern drama. The rule applies also to all fictitious writings in prose, such as novels and romances. —— **151. Mentitur**; *invents;* **veris falsa**; *truth with fiction.* With Orelli and Dillenburger, it is better to connect *ita* and *sic* with the following *ne*, rather than with what has gone before; notwithstanding the contrary opinion of Hand, in Turs. 3, p. 468. Orelli adduces Terence Heaut. iv., 5, 35; "*ita* tu istaec tua misceto, *ne* me admisceas."

II. **153—284.** *Rules and historical notices of the drama.* ***The principal points are these:*** *The manners, characteristic of the several ages of human life* (156–178); *Propriety and probability to be consulted in actions to be represented on the stage* (179–188); *The number of acts and of actors in a play, the duties of the chorus, and the music of the theatre, in earlier and later times* (189–219); *The origin and conduct of the Satyric drama* (220–250); *The laws of Iambic verse* (251–258), *these often violated by Roman poets, Greek writers models for study and imitation* (258–274); *Historical notices of Greek Tragedy—Thespis—Aeschylus* (275–280), *and of the Old Comedy* (281–284). —— **154. Aulaea.** See n. Epist. ii., 1, 89. **155. Cantor**; i. e. histrio, the actor; so called, because the declamation, in a Roman play, was accompanied by music, generally the flute; the last actor addressed the audience with *Vos plaudite;* hence these words are metaphorical for *finis;* comp. Cic. de Senec. c. 19. —— **156. Aetatis—mores.** With this whole passage, comp. Aristotle on the same subject, in Rhetor. ii., 12, 13, 14; and Shakspeare, in *As you like it*, Act 2, sc. 7. —— **160. In horas**; same expression in Sat. ii., 7, 10. Comp. similar ones above l. 60, and O. iii., 29, 42. —— **161. Imberbis.** Orelli prefers *imberbus*, to avoid the repetition of *is*. —— **Custode.** See n. Sat. i., 6, 31. —— **162. Campi.** See n. O. i., 8, 4. —— **165. Sublimis**; Aristotle

has μεγαλόψυχος: "*high-spirited*;" Moore. —— **168. Commisisse.** See n. O. i., 1, 4. —— **172. Spe longus**; literally, long in hope; i. e. *indulging in distant expectations.* This seems the true meaning. With it agrees *spem—longam* in O. i., 4, 15, where see n. In this meaning, too, the expression well follows *dilator.*—Comp. Cic de Senec. 7. *Nemo enim tam senex, qui annum non putet posse vivere.*—Others follow Forcellini, who explains, "tardus et difficilis ad sperandum;" and they cite Aristotle's δυσέλπιδες. —— **Avidus.** This is the reading of all the MSS. *Pavidus* is a conjecture of Bentley, as also *lentus* in this line. —— **173. Difficilis.** So Cic. de Senec. 18: *At sunt morosi—difficiles senes.* —— **176. Ne—mandentur.** Not to be translated as an imperative; *ne* means here *that not*, and in this sense must he closely connected with *morabimur.* —— **179—188.** *Things acted upon the stage have a livelier effect than things narrated; yet such things as are horrible and incredible are better suited to the narrative than the action of a play.* —— **184. Facundia praesens**; literally a present eloquence; that is, the eloquent narrative of one who was present, viz., at the scene which he relates. So in Cic. Ep. ad Quint., cetera *praesenti sermoni* reserventur. **185. Ne pueros,** etc. Horace proceeds to give two instances of *the horrible*, *Medea*, *Atreus*, and of *the incredible*, *Progne*, *Cadmus.* —— **185. Coram populo**; as in the tragedy of Medea ascribed to Seneca; but in Euripides the action takes place elsewhere, and is related by the ἄγγελος or messenger; and so in general, in the Greek tragedies, such scenes are narrated, not acted. The modern drama, on the contrary, is not always in accordance with the precept of Horace; as, for instance, Shakspeare's plays, in which deaths and murders are so often represented. —— **189. Quinto actu.** The rule to have just five acts was strictly observed by the Roman dramatists. The Greek tragedies had three parts, the πρόλογος, the ἐπεισόδια, and the ἔξοδος. Where the episodes were three in number, the play thus had five parts, corresponding to the five Roman *actus;* but there was no fixed number of episodes.—Orelli. Without doubt (as Orelli suggests) the Roman *actus* were modelled upon those parts of the Greek tragedy. In modern literature, the French and the Italian drama each observes Horace's rule; so, too, in their master-pieces, the English and the German. —— **191. Dignus vindice nodus.** *Nodus*, literally knot, is the complicated difficulty of a play, *the intrigue; vindex*, avenger, rescuer, here one who can develop or *unravel* the intrigue, bring about the *dénouement.* A writer, lacking invention, would be apt, in the catastrophe of the play, to have recourse to the supernatural, and rescue his hero by the interposition of a god; hence the necessity of this rule of Horace. Euripides often availed himself of such means in the *dénouement* of his plots.—Comp. Cicero, *de Nat. D.* i., 20: ut tragici poetae, cum explicare argumenti exitum non potestis, confugitis ad deum. —— **192. Nec quarta persona,**

i. e. there must always be only three actors. After the introduction, by Sophocles, of a third actor, the number of actors in the Greek tragedies was always three. There might be more persons upon the stage, but only three took part in the dialogue. The actors were called, from the importance of their respective part, *πρωταγωνιστής, actor primarum partium*, *δευτεραγωνιστής, actor secundarum partium*, *τριταγωνιστής, actor tertiarum partium.* —— **193—201.** Horace describes, in these lines, the *duties of the tragic chorus*, in accordance with the practice of the Greek tragic writers. These duties were two: 1, *to take the part of an actor* (*actoris—defendat*). This was done through the medium of the coryphaeus, or leader of the chorus, who ascended the Thymele (which was in the middle of the orchestra, and was the central point of all the movements of the chorus), and from this place joined in the dialogue with the actors on the stage; 2, *to sing songs between the acts* (*medios intercinat actus*). In the following lines (195–201), the poet gives *the rules for these songs: a, that they be suited to the main design of the play* (l. 195), *b, that they exert a salutary moral influence.*

The chorus, the lyric element of the Greek Tragedy, was no less essential to it than the dialogue or dramatic element. Indeed the chorus was the early and original element. The origin of the Greek Tragedy is found in the solemn dithyrambic odes, descriptive of the sufferings of Dionysus or Bacchus, which were sung at the Attic festivals, held in honor of that deity, and called the Dionysia. In process of time, the songs described other subjects than the adventures of Bacchus; actors were introduced, distinct from the chorus, the parts given to the actors constituted the dialogue, and thus was gradually developed the form of the regular Attic Tragedy.—Comp. below, notes on l. 276, and l. 279.—On the significance, the number, and other points, in detail, of the Chorus, see *Dict. Antiqq.*; also *Theatre of the Greeks*, Schlegel's *Lectures on Dramatic Art and Literature*, and Witzchell's *Athenian Stage*, translated by R. B. Paul, and edited by T. K. Arnold. —— **193. Officiumque virile defendat**; i. e. "*pro virili parte* adjuvet, hoc est, pro eo, quod officii ejus est;" (Lambinus) *and vigorously maintain it.* —— **198. Mensae brevis.** Comp. O. ii., 16, 14. —— **199. Otia portis.** Comp. O. iii., 5, 23. —— **202—219.** *The music of the theatre, in earlier and in later times.* **202. Tibia.** In the Greek, and in the Roman, Drama, the flute and, at a later period, the lyre was used as an accompaniment; in the Greek, to the lyric parts, in the Roman, also to the dialogue. See above, n. on l. 155; also, see illustrations of *Tibia* on pp. 115, and 139. The comedies of Terence were accompanied by two pipes (see n. O. iv., 15, 30); e. g. the Eunuchus by *tibiae dextrae*, and the Andria by a double set, *tibiae pares dextrae et sinistrae.* —— **Orichalco**; "from ὄρος and χαλκός, that is, *mountain-bronze*, so called, probably, because it was obtained by fusing copper with an ore (metal as found in the mountain),

and not with an already reduced metal." There is some uncertainty, however, in the name mountain-*bronze*, owing to its being uncertain what the ore was, with which it was mixed. If it was zinc ore (as the ancients seem not to have known zinc as a metal) then the composition was akin to brass. But if it was tin, as is the case with most of the ancient specimens of χαλκός or *aes*, then the composition was, of course, bronze. See *Dict. Antiqq.*, under the word. —— **Vincta**; *bound;* as probably the later flute was long, and therefore composed of parts. like our flute, and bound at the joints with brass or bronze. —— **203. Tenuis**; thit seems to be opposed to *tubae aemula*, and hence to refer to the sound; *of slender tone.* —— **204. Adesse**; *accompany*; see n. above on *Tibia.* —— **208. Victor**; sc. populus; applied to the Greeks, the word may refer to the period after the Persian war; to the Romans, the time after the Punic wars. —— **209. Vino diurno**; i. e. "conviviis tempestivus" (Dillenb.); comp. n. Sat. ii., 8, 3. —— **210. Placari Genius.** Comp. n. O. iii., 17, 14. —— **211. Numerisque modisque**; *the numbers* (of the poetry) *and the measures* (of the music). —— **212—13. Indoctus quid enim,** etc. These two lines seem intended to explain the one that immediately precedes, and assign, as the reason of the departure from the simplicity of the early music, and of the adoption of a freer style, the promiscuous character of the audience. Such a mixed crowd wanted louder and more varied music.—Still there is much difficulty in the passage, as in the earliest times the audience, though not large, yet must have been promiscuous, and certainly not more cultivated than the audience of later times. Besides, we can hardly suppose that the poet means to censure the later music, as really inferior to the earlier.—It is an ingenious conjecture of Engel, that these two lines do not belong here, but rather below, immediately after l. 224. —— **Laborum**; the genitive by a poetic construction; comp. n. O. iii., 17, 16. —— **215. Per pulpita.** The *pulpitum*, in Gr. λογεῖον, was the stage proper, from which the actors spoke. (See Dict. Antiqq. *Theatrum.*) This line applies to the Roman theatre, as in the Greek, the chorus and the musicians were in the orchestra. —— **215. Sic etiam fidibus.** He now describes a similar change in the music of the lyre, and, along with it, a change in the choral poetry. —— **217. Tulit**; genuit, *produced.* —— **Eloquium**; = genus dicendi; *style; insolitum*, because so far removed from that of ordinary life. **Facundia praeceps**; *bold language.* —— **219. Sententia**; this word designates the contents of the choral odes, the precepts or moral *lessons*, which it conveyed, or as the mention of *Delphis* suggests, its utterances.—Orelli thinks, that, in this allusion to the Delphic oracles, the poet, with a mixture of praise with something of irony, intended to indicate at once the sublimity and the obscurity of the Greek choral odes. The choruses of Aeschylus may, in particular, have been present to the mind of Horace. ——

220—250. From the regular Tragedy Horace now passes to *the Satyric drama*, or *Satyr-play*, mentioning *the reason for its introduction* (222–224), and prescribing *the rules for its conduct* (225–250). It was the peculiarity of the Satyric drama, that it combined with the materials and characters of the regular Tragedy a chorus of Satyrs. Its invention belongs to Pratinas, a contemporary of Aeschylus; afterwards, during the golden period of Attic tragedy, illustrated by Aeschylus, Sophocles, and Euripides, it was a constituent part of the dramatic exhibitions, forming an after-piece to the *trilogies* or series of three tragedies, which were always brought out at the Dionysia by those celebrated tragic composers. This conjunction of the *trilogy* with a Satyr-play was called a *tetralogy*. —— **220. Hircum;** hence the name of tragedy, (τραγῳδία, τράγος and ᾠδή) *goat-song;* either because (as here) a goat was the prize, or because a goat was sacrificed on the altar round which the chorus sang; or *the song of the goats* or Satyrs, as the Satyrs were called τράγοι, from their goat-like appearance (see n. O. ii., 19, 4). —— **221. Asper;** may be translated as an adv.; *rudely;* in allusion to the rustic satyrs. —— **222. Gravitate;** i. e. of tragedy, of its gods and heroes; literally dignity being unimpaired, *without loss of dignity.* —— **Eo, quod,** etc. It thus appears, that the Satyr-play, like a modern farce or after-piece, was intended to divert and amuse the people. —— **225. Ita risores,** etc. From what has been said above, it appears that this Satyric drama was partly tragic, as it represented gods and heroes in its dialogue, and partly comic, as it had a chorus of Satyrs. Now the rule of Horace for such a play, in respect to *its characters* (227–233), *its diction* (234–243), and *the language of the Satyrs* (244–250), is substantially this: *that it preserve a due medium between tragedy and comedy, neither rising to the loftier tone of the one, nor sinking to the lower tone of the other.* —— **227. Ne.** Joined with the preceding *ita*, this word seems to denote result, *that—not*, and to be used for *ut non.* —— **228. Nuper;** need not be taken in the limited sense of *lately*, as if the line referred to the very same personages who had appeared in a tragedy just before acted, because the pieces of a trilogy had different plots and character; but *at some former time:* the sense is, as Orelli gives it, thus: "iidem dii atque heroës, qui, in tragoediis saepe conspecti, notissimi nobis sunt." —— **232. Ut—matrona;** join with *tragoedia*, which is the subject of *intererit.* The poet aptly illustrates the bearing of Tragedy in the Satyr-play by the image of a matron, joining, without loss of dignity, in the festive dance. —— **234. Inornata;** "ut *pura*, Sat. i., 4, 54, sine tropis." Orelli. —— **Dominantia;** those which are in ordinary use; *reigning.* —— **235. Satyrorum;** i. e. fabularum Satyricarum. —— **236. Colori.** See A & S § 224, R. 3. —— **237. Davus—et Pythias.** Two comic characters, a male and a female slave; opposed to *Silenus*, the constant attendant of Bacchus, who, though, as Orelli

has it, "mire mixtus ex ebrietate et sapientia jocosa," yet should use language somewhat different from that of regular comedy. —— **240. Ex noto.** These words, as well as *de medio* l. 243, refer, as the context plainly requires, to the language of the play, not to its argument. —— **Quivis,** etc. Orelli aptly compares Pascal, in his Pensées, i., 3: *Les meilleurs livres sont ceux que chaque lecteur croit, qu'il aurait pu faire.* —— **242. Junctura.** Comp. n. above, on l. 48. —— **245. Trivils;** opposed to *silvis; in the streets* of the city; to which is added by *ac*, the more special and forcible *paene forenses, well nigh living in the forum*, as the forum was the centre of Roman life. —— **246. Juvenentur;** a word peculiar to Horace in this one place; it is like the Greek νεανιεύομαι; talk like young men. —— **248. Quibus est equus,** etc.; i. e. equites, ingenui, divites, men of rank, birth, and property. To these is opposed in the next line *fricti-emptor*, to designate the poor, who buy and eat in the streets, parched peas and nuts. —— **251—274.** Having prescribed the rules necessary to be observed in Tragedy and the Satyric Drama, the poet now treats of *the laws of Iambic verse*, the measure in which they are written; thence he passes to *a censure of the Roman poets for not duly observing these laws;* and holds up *the Greek writers as models for imitation.* —— **252. Unde;** refers to *pes citus.* —— **Trimetris;** in apposition with *iambeis*, instead of with *nomen*. See A & S. § 204, Rem. 8.; *bade the name of Trimeter be added to Iambics;* so that they were called Trimeter Iambics. —— **253. Iambeis;** instead of the usual word *iambicis;* it is an adj.; sc. versibus. —— **Cum — ictus;** *though it gave six beats;* i. e. as the pure iambic line has six iambi, each foot would have its *ictus* or *arsis*, and there would be six beats; whence called *senarius.* —— **254. Non ita pridem;** literally not so long ago; i. e. *not very long ago; ita* is elliptical, sc. ut quis putet; See Hand, Turs., iii., p. 491. The whole expression is here used for an indefinite time. —— **256. Stabiles;** so called, in distinction from the iambi, from the slowness of the spondee, owing to its two long syllables. —— **In jura paterna;** *into its hereditary rights;* the image being drawn from one who inherits property, and shares it with another. The whole passage has a poetical complexion, from the personification of the iambus. —— **257. Non ut;** restrictive of the two preceding adjectives. The iambic admits the spondees, into the line, but not into the second and fourth places; these it retains exclusively for itself. —— **258. Socialiter;** after the manner of a *socius* or comrade; "*like a good comrade.*" Osborne. The word is peculiar to Horace. —— **258. Hic;** i. e. iambus in secunda aut quarta sede; as those poets thought it enough to secure the sixth place to the iambus. *Hic* is the subject of *apparet* and of *premit.* The fault of the verses of these poets was, that they were made heavy or ponderous by the great number of spondees. —— **259. Nobilibus;** *famous;* ironical. —— **262. Premit — crimine;** presses (the

verses) with the charge i. e. *brings upon* (them) *the heavy charge.* —— **265. Idcircone,** etc. The poet means to indicate two courses which poets might pursue, relying on the indulgence of the public; both of them censurable, but the latter less than the former. The former is a total disregard of rules; the latter only so much regard for rules, as may secure freedom from positive faults. —— **268. Non laudem meruit;** i. e. my merit is a mere negative one. Osborne aptly quotes from Pope's *Essay on Criticism:*

> "But in such lays as neither ebb nor flow,
> Correctly cold, and regularly low,
> That shunning faults one quiet tenor keep,
> We cannot blame indeed—but we may sleep."

270. Plautinos numeros et Sales. Here again, as in Epist. ii., 1, 170, Horace criticises Plautus. His severe taste was offended by the roughness of his numbers and of his wit. It is singular that Cicero, on the other hand, speaks of Plautus as illustrating that "*jocandi genus,*" which he styles "*elegans, urbanum, ingeniosum, facetum.*" See De Offic. i., 29. —— **275—284.** *Notices of the Greek Tragedy,— Thespis, —Aeschylus* (to l. 280), *and of the Old Comedy* (to 284). —— **275. Ignotum—genus.** The merit of Thespis, which gained for him the distinction of the inventor of tragedy, was this: he combined with the songs of the chorus the recitations of an actor. This introduction of an actor gave a dramatic character to the performance, and was the first decided step in the formation of tragedy, properly so called. Whether the actor was the *choragus*, and his part was only the narration of some story, or whether he was a person independent of the chorus, and his part consisted both of narration and of dialogue with the chorus, are points not fully settled. The latter view, however, is probably the true one.—Thespis was a native of Icarus, one of the country demes of Athens, and he first appeared upon the stage in the beginning of the 61st Olympiad, 536–534 B. C.—For further details, see *Dict. Antiqq.*, under *Tragoedia.* —— **276. Plaustris vexisse.** It is generally supposed, that this story of actors being carried about in wagons, which were used as a kind of stage, belongs to the beginnings of Comedy, not of Tragedy; and that Thespis really used a platform for his representations. See *Dict. Antiqq.*, under *Tragoedia* and *Comoedia.* —— **277. Faecibus;** the lees of wine, used as a kind of pigment, probably formed the first species of disguise for the performers of Thespis's plays; Thespis afterwards introduced linen masks. —— **279. Aeschylus,** etc. This great tragic writer began his career B. C. 500, being then in the 25th year of his age. In this passage Horace touches upon the improvements made by him in Tragedy. They were chiefly these: He added a second actor, and thus further developed the dialogue. He entirely changed

the relative proportions of the two elements of the drama, viz., the choruses and the recitations, by abridging the former, and expanding the latter into a regular plot. He also improved the theatrical apparatus, by furnishing the actors with the *cothurnus* (see n. O. ii., 1, 11), and with better and more various masks and dresses. In what respect he modified for the better the construction of the stage, we are not informed; as the words *modicis-tignis* can hardly refer to the stage of the new stone theatre, the building of which was commenced soon after his first appearance. (See *Dict. Antiqq.*, under *Theatrum.*) The fall of the old wooden fabric on the occasion of Aeschylus's first representation, and the consequent erection of the magnificent theatre on the S. E. descent of the Acropolis, may be regarded as emblematic of the fortunes of Attic Tragedy before and after the time of Aeschylus. —— **281. Vetus—comoedia.** (See n. Sat. i., 4, 2.) *The old* Athenian *Comedy*, of which Aristophanes was the master, flourished from 458–404. Its chief characteristic, to which Horace here alludes, was the unbounded freedom with which it satirized distinguished Athenian citizens, poets, philosophers, statesmen, and the parties and measures, political, social, literary, with which such citizens were associated. The *Middle Comedy* succeeded the Old, and continued to B. C. 340. It was less personal, and satirized classes rather than individuals, or if it satirized individuals, represented them under fictitious names. The *New Comedy* continued from B. C. 340 to B. C. 260. This was like the comedy of modern times; it aimed at an imitation of ordinary life, and its subjects and characters were alike fictitious. —— **283. Lex est accepta.** A law restrictive of the freedom of comedy was passed B. C. 440; a similar one, forbidding the ridicule of persons by name was passed B. C. 415. The political changes of the times were directly felt by the Old Comedy; political freedom was essential to its being and life; and accordingly it flourished and fell, along with Athenian democracy. —— **284. Obticuit.** The Middle and the New Comedy had no chorus.

III. **285—476.** *Critical Instruction for the poet.* (See Introduction. The details will be given below, in their place.)

285—294. *Horace commends the emulous spirit of Roman poets, and their adoption of Roman subjects, but declares that they have failed of literary excellence through their haste and their impatience of laborious composition; and he inculcates upon the young Pisos the utmost care and correctness in writing.* —— **287. Domestica**; opposed to foreign; *national.* —— 288. **Praetextas**; (sc. fabulas) for *praetextatas;* that is, tragedies, which represented a higher and nobler life; so named, because the *practexta* was the dress of magistrates, of priests, and of senators on festival days; **togatas,** comedies, which represent ordinary life; from the *toga*, the ordinary Roman dress. —— *Docere* is used with *fabulam*, like the Gr. διδάσκειν, because the poet instructed the actors and

chorus in their parts; hence *exhibit* or *compose* a play, by which latter word we may here translate. —— **293. Litura.** See n. Sat. i., 10, 72. —— **294. Perfectum**; agrees with *quod*; = "ita ut perfectum sit." Dillenb. —— **Ad unguem.** See n. Sat. i., 5, 32. —— **295—304.** Horace proceeds to ridicule *those poets who affect to despise art and rely solely upon genius, and who, in their reliance upon genius, confound vulgar madness with poetic frenzy, and mere eccentricity with poetic genius.* —— **296. Sanos**; i. e. those who have not the true *insania* or *furor-poeticus*; comp. n. O. iii., 4, 6. —— **297. Democritus**; he wrote περὶ ποιήσεως and περὶ Ὁμήρου. Cicero alludes to his words in *De Divin.*, i., 37; *Negat sine furore Democritus quemquam poetam magnum esse posse*; and also in *De Orat.*, ii., 46: *Saepe audivi poetam bonum neminem (id quod a Democrito et Platone in scriptis relictum esse dicunt) sine inflammatione animorum existere posse et sine quodam afflatu quasi furoris.* Comp. Cic. *pro Archia*, c. 8. —— **300. Tribus**; see n. Sat. ii., 3, 88. The poet here means that a case so desperate as this, would not be cured by all the produce even of *three* Anticyras; or, which is the same thing for the jest, by three times the amount of hellebore produced in Anticyra (in allusion to either of the two). —— **301. Licino.** The Scholiast tells us, that this was the name of a barber, who was made a senator by Julius Caesar, because he hated Pompey. It must have been a different person from the slave of that name, who was freed by Julius Caesar, and afterwards was made procurator of Gaul by Augustus; mentioned by Dio. Cass., liv., 21. —— **301. Laevus**; = stultus, as in Virg. Ecl. i., 16; and Aen. ii., 54. —— **302. Bilem**; comp. Epist. ii., 2, 137. —— **304—308.** *Horace* now, waiving all claim to the title and character of poet, *assumes the office of a critic*, and undertakes to teach *what is necessary to the formation and guidance of the poet.* Comp. Intr. —— **309—322.** In opposition to the absurd notion he has just illustrated (in 295 seqq.) Horace insists upon *good sense as essential to good writing* (309); and recommends, in order to just views and exhibitions of character, *the study of the Socratic or moral philosophy, and of human life* (to l. 318) adding, in practical illustration, that *a poem, in which the manners are justly delineated, is always successful even if it have no other excellence* (to l. 322). —— **309. Sapere**; a comprehensive word, which expresses the ability to think and judge aright on all subjects whatsoever ("recte cogitare atque judicare de omnibus rebus;" Orelli); without which no one can be a poet, whatever other gifts and acquirements he may have. —— **310. Socraticae—chartae**; *the teachings of Socrates*; as embodied in the works of his disciples, e. g. Plato and Xenophon; in these moral teachings, the writer, especially the dramatist, may find his subject-matter (rem); the best illustrations of all that belongs to character, of all the various relations and duties of men. —— **312. Qui didicit**, etc. Here follows a mention of particular illustrations of the general word

(*rem*); i. e. of particular relations and duties, of a citizen, a friend, &c. —— **314. Conscripti**; sc. senatoris; from the expression *patres conscripti*. See Livy, B. II., c. 1. —— **317. Exemplar vitae morumque**; i. e. the *model* which the *life and manners* of men present to him who observes and studies them. —— **318. Vivas**; *life-like;* caught from, and reflecting, real life. So Virg. Aen. vi., 849, *vivos ducent de marmore vultus.* —— **319. Morata recte**; which rightly depicts the *mŏres;* a different word from mŏratur, in l. 321. —— **323—332.** *While the Greeks, animated alone by ambition, have excelled in letters, the education of the Romans has formed in them a love of money, which has been fatal to their success in poetry.* —— **323. Ore rotundo**; *well-rounded expression;* metaphorical for the highest, most perfect style of language; like the Gr. στρογγύλον στώμα, στρογγύλη λεξις (see Passow, and Liddell and Scott). —— **325. Rationibus.** *Calculations.* —— **325. Dicat,** etc. A scene from a Roman school.—In *dicat* the poet makes the teacher use the third for the second person; = tell me, &c. Comp. O. i., 27, 10. —— **328. Poteras dixisse.** The encouraging words of the master. On the tense *dixisse*, see n. O. i., 1, 4. —— **332. Cedro.** Manuscripts were rubbed with oil of cedar, for their better preservation.—**Cupresso**; i. e. in *capsae* or *scrinia*, made of cypress. See n. Sat. i., 4, 21; and the cut on p. 204. —— **333 — 346.** *Poets aim either to instruct, or to delight, or both to instruct and delight* (333, 334); *they who aim to instruct, must study brevity* (to l. 337 inc.); *they who aim to delight, must, in fiction, keep to what is probable* (to 340 inc.); *he who can unite the useful with the agreeable, will win all readers, he is the poet whose works will live* (to 346). —— **335. Cito**; join with *percipiant.* —— **337.** This line furnishes a reason why the didactic writer should aim at brevity. The image seems to be taken from a vessel, from which, when filled full, whatever else is poured in, flows away and is lost; so with the mind, when filled with instruction. —— **339. Ne,** etc. These two lines illustrate, negatively, the preceding rule; the former generally, the latter particularly. The subject of *credi* is in *quodcunque.*—*Lamia* is the name of a fabulous creature that was said to devour children. The Scholiast describes it thus: "est monstrum superne habens speciem mulieris, inferne vero desinit in pedes asininos." —— **341. Centuriae seniorum**; = senes, the old; the expression is taken from the centuries of old men in the classes of the *comitia centuriata*, instituted by Servius Tullius. See Dict. Antiqq., under *comitia.* —— **342. Celsi—Ramnes**; *the haughty Ramnes;* for the younger knights, and then for the young. The *Ramnes*, because the oldest of the three *centuriae equitum* (described by Livy, i., 13), here represent the young men of highest nobility. —— **343. Punctum**; *vote;* i. e. the favor of every reader. See n. Epist. ii., 2, 99. —— **Dulci**; see n. O. iv., 1, 22. —— **345. Sosiis.** See n. Epist. i., 20, 2. —— **347—365.** *In a poem of superior excellence, one or two blemishes are pardonable; but the*

presence of one or two beauties cannot redeem a poem generally faulty (to l. 359); this truth is illustrated (to l. 365) by *a comparison of poetry with painting.* —— **347. Ignovisse.** See n. O. i., 1, 4. —— **352. Fudit;** the word keeps up the metaphor in *maculas.* Comp. Sat. i., 6, 66. —— **354. Scriptor—librarius;** *the transcriber;* the slave employed to copy books. See Becker's account of the *librarii,* in *Gallus,* p. 236. —— **Idem;** neut. acc. —— **357. Choerilus.** See n. Epist. ii., 1, 233. —— **358. Idem.** Nom. masc.; see n. O. ii., 10, 16. —— **359. Dormitat Homerus.** It is unnecessary to suppose that Horace had in mind any particular fault of Homer; he merely uses Homer as an example of a good poet. **361. Ut pictura.** Perhaps the mention of Homer, and the thought of his graphic, picture-like poetry suggested this comparison of poetry with painting. So Cic. in Tusc. v., 39, says, in speaking of Homer: *Traditum est etiam, Homerum caecum fuisse. At ejus picturam, non poesin, videmus. Quae regio, quae ora, qui locus Graeciae, quae species formaque pugnae, quae acies, quod remigium, qui motus hominum, qui ferarum, non ita expictus est, ut, quae ipse non viderit, nos ut videremus, efficeret?* —— **364. Non formidat.** The chief point in the comparison is, that the poem of high merit, the true poem, is that which will bear frequently repeated and the closest examination. —— **366—378.** Having inculcated the necessity of excellence in poetry, the poet now shows the reasonableness of his doctrine: *In such pursuits as are necessary to life, mediocrity is tolerated; but from poetry, which is not indispensable, but is intended to please, mediocrity is excluded.* —— **367. Sapis;** see above n. on l. 308. —— **368. Tolle memor;** *lay up in your memory.* —— **368. Consultus juris—actor.** Illustrations of *certis-rebus.* On *cons. juris,* see n. Sat. i., 1, 9. —— **371. Messalae.** See n. Sat. i., 10, 29. —— **371. Cascellius Aulus.** A Roman jurist; mentioned by Valerius Maximus, 6, 2, 1, as *vir juris civilis scientia clarus;* as this mention of him belongs to the year B. C. 41, he must have been, if still living, at the time of this allusion, a very old man. —— **372. Mediocribus;** on the construction, see n. Sat. i., 1, 19. —— **373. Columnae;** the columns or pillars of the porticoes, under which were the booksellers' shops. See n. Sat i., 4, 71; i. e. the books of such poets are not worth (as we should say) the advertising, are unsaleable. —— **375. Sardo.** The Sardinian honey was bitter. Roasted poppy-seed with honey was a favorite dish at the dessert of a Roman dinner. —— **379.—384.** ***And yet many, entirely destitute of the requisite capacity, venture to write poetry.*** Comp. with this passage, Epist. ii., 1, 114–117. —— **379. Campestribus;** of the Campus Martius. Comp. nn. O. i., 8, 4 and 10. —— **381. Coronae;** *the ring;* the crowd of spectators. —— **382. Nescit;** sc. fingere. —— **383. Census;** a participle; followed by *summam,* as a *Greek accusative;* see n. O. i., 1, 21. On *equestrem summam,* see n. Epist. i., 1, 58. —— **385—407.** Turning again directly to Piso, he bids him *consult*

his abilities, before he write; *if he ever write, to submit his writings to faithful critics, and to beware of hasty publication* (to 390); then, to awaken in him a just sense of the sacred dignity of poetry (see lines 406, 407), he passes *to an enumeration of the ancient and noble offices of the art* (to 407). —— **385. Invita—Minerva.** Cicero, in *de Off.* i., 31, explains this expression; *invita ut aiunt, Minerva, id est, adversante et repugnante natura.* —— **386. Est.** The true reading. *Esto* is a mere conjecture. —— **387. Meti.** See n. Sat. i., 10, 38. —— **388. Nonum—in annum**; indefinite; = "in aliquod tempus," which is the expression of Quinctilian in a parallel passage, 10, 4, 2: "Nec dubium est, optimum esse emendandi genus, si scripta *in aliquod tempus* reponuntur, ut ad ea, post intervallum, velut nova atque aliena redeamus." —— **389. Intus**; i. e. in the *scrinium*. On *membranis*, see n. Sat. ii., 3, 2. —— **390. Nescit**, etc. See Epist. i., 18, 71. —— **391.** Horace draws his first illustrations from the bards of the mythic period, Orpheus, Amphion, whose poetry he describes (to l. 401) as the parent of civilization, the source of religion, laws, and the useful arts. —— **Silvestres homines**; i. e. living in the woods; "*the barbarous natives of the wood.*" Colman. Comp. n. O. i., 10, 2. —— **Sacer.** Virg. Aen. vi., 645, uses of Orpheus the expression *Threicius Sacerdos.* —— **Deorum**; i. e. of their will. —— **394. Dictus ob hoc.** Comp. O. i., 12, 9–12. Thus Horace beautifully explains the stories of the magical sway of Orpheus over nature and the beasts of the field; it is the wondrous influence of music and poetry in promoting human civilization. —— **394. Amphion.** See n. O. iii., 11, 1. —— **396. Sapientia quondam**; i. e. the office of the ancient sages or poets. *Haec* points to what follows, *publica*, etc. —— **401. Post hos**, etc. He now mentions briefly the different kinds of poetry, and the ends they aimed at. —— **402. Tyrtaeus.** The poet-warrior, who inspired, by his songs, the courage of the Lacedemonians in the 2d Messenian war. The commentators quote the words of Justin, 3, 5, concerning him: *Carmina exercitui pro concione recitavit; in quibus hortamenta virtutis, damnorum solatia, belli consilia conscripserat.* —— **403. Sortes.** The lots or responses of oracles, which were in verse. See Dict. Antiqq. under the word. —— **404. Vitae—via**; in allusion to instructive or didactic poetry, e. g. the writings of Hesiod, Theognis, and others, see *Manual Class. Lit.*, p. 168. —— **Gratia regum.** This expression is illustrated by the lyric songs of Pindar, in praise of the exploits and victories of kings. —— **405. Ludusque repertus**; dramatic poetry, which originated in the festivals (Dionysia) of the people, held at the time of vintage. See n. above on 193–201; and Dict. Antiqq. *Dionysia.* —— **408—415.** *The poet must unite with genius the laborious culture of art.* —— **409. Nec studium.** On this question Cicero expresses the same opinion, pro Archia, 7: *Atque idem ego contendo, cum ad naturam eximiam atque illustrem accesserit ratio quaedam conformatioque doctrinae,*

tum illud nescio quid praeclarum ac singulare solere existere. —— **412. Qui studet.** The necessity of art is illustrated in the case of the competitor in the foot-race (at the Olympian Games), and of the flute-player at the Pythian Games. —— **Metam.** See n. O. i., 1, 4; and the illustration on p. 309. —— **414. Pythia**; acc., sc. certamina. Comp. n. Epist. i., 1, 50. The Pythian Games were celebrated at Delphi; see *Dict. Antiqq.* The poet refers to the musical contests at the Games. **416—452.** *He who would be a true poet, must not be self-complacent* (to l. 418); *nor give heed to selfish flatterers, to whom he will be especially exposed, if he happen to be rich* (to l. 437); *but submit to the guidance of the honest and faithful critic* (to l. 452). —— **417. Occupet—scabies**; *plague take the hindmost*; an expression, borrowed (according to the Scholiast) from the sports of boys, as it was the usual cry of the boy who outstripped his fellows in running. —— **421. Dives agris,** etc. This line is repeated from Sat. i., 2, 13. —— **422. Unctum**; sc. cibum or convivium; a "savory," (Osborne) *sumptuous banquet.* —— **423. Levi**; light, *who has no credit.* —— **430. Saliet**; i. e. for joy. **Tundet pede**; = saltabit; comp. O. iii., 18, 15. So Orelli, who thus explains the connection of *saliet* with *tundet*: "exsiliet, quin etiam saltabit." —— **431. Conducti**; used for all who were hired to mourn at a funeral; more general than *praeficae*, on which see n. O. ii., 20, 21. —— **433. Derisor**; as the opposite of *vero laudatore*, = *falsus laudator, flatterer.* —— **435. Torquere mero**; *to put to the wine-torture*; i. e. to make wine (as a *quasi tormentum*), a test, or means of *extorting*, character. See n. O. iii., 21, 13. —— **435. Perspexisse.** See n. O. i., 1, 4. —— **437. Vulpe**; i. e. pelle vulpina. —— **438. Quinctilio.** He now draws, in contrast to the flatterer, a picture of an honest and faithful critic, selecting for the purpose the example of Quinctilius Varus (the literary and personal friend, whose death he had mourned in O. i., 24). —— **439. Aiebat**; the indic. although *si-recitares* precedes; instead of *si-recitabas,—aiebat* (or dicebat) or *si-recitares,— diceret.* See Z. § 519, *b.* —— **Negares**; sc. si. —— **441. Tornates incudi.** An instance of a mixed metaphor; drawn from the turner's lathe, and the smith's anvil. The text-books of rhetoric furnish similar instances from the poets, ancient and modern. —— **444. Quin — amares**; subjunctive, because it is *oratio obliqua*; Quinctilius would have said, in *oratio recta, quin amas.* — So Orelli; and the explanation is better than that which makes the subj. dependent upon the idea of *hindering* supposed to be involved in *nullum—insumebat.* —— **447. Signum**; the *obelus* (†), or the Greek *Theta*, put to a line by the ancient critics, to show that it was bad or spurious. Comp. Pers. iv., 13; "Et potis es *nigrum* vitio praefigere *theta*." —— **450. Aristarchus**; *an Aristarchus*; in allusion to the famous Alexandrian critic of that name. So Cic. ad Att. i., 11: "mearum orationem *tu Aristarchus es*." —— **453—476.** In conclusion, to illustrate the last point he had proposed to himself as a

critic, viz., *quo fe.at error* (l. 308), Horace draws *the picture of a bad poet; who, despising all study and counsel, and infatuated by self-love, is an object of universal contempt and aversion.* Dillenburger well says: "Respondet exitus initio, *imago insani poetae imagini monstruosae figurae.*" —— **453. Morbus regius,** also called *arquatus*, means *the jaundice;* so called, according to Pliny and Celsus, from its requiring costly remedies and constant amusement. Yet our expression, *king's evil*, is used of *scrofula.* —— **455. Tetigisse;** see n. O. i., 1, 4. —— **457. Sublimis;** "*with head erect.*" Colman. —— **460. Non sit;** *non* is here used for *ne;* and the subj. has an imperative force. —— **465. Empedocles;** the philosopher of Agrigentum (see n. Epist. i., 12, 18), who flourished about 450 B. C. Horace humorously quotes one of the fables, told about his death; the time and manner of which were unknown. —— **467. Occidenti;** dat. depending upon *idem;* see Z. § 704; A & S. § 222, P. 7. —— **470. Nec satis apparet,** etc. Horace adds a satirical ground for not trying to save such a poet: *perhaps this madness of verse-making is a visitation from heaven for some act of impiety.* —— **Facitet;** *keeps making.* —— **471. Bidental;** a name given to a place which had been struck by lightning, and on which, therefore, a two-year-old sheep (*bidens*) was offered up as an expiatory sacrifice. It was customary to build an altar on the spot, and surround it with a fence, and to venture into it was deemed sacrilege. —— **472. Certe;** in connection with utrum—an, etc., *but certainly* (at any rate) *he is raging mad;* **whatever the cause, the fact is certain.**

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OF

PROPER NAMES.

[*C.* stands for Odes, *Sat.* for Satires, *Ep.* for Epodes, and *E.* for Epistles.]

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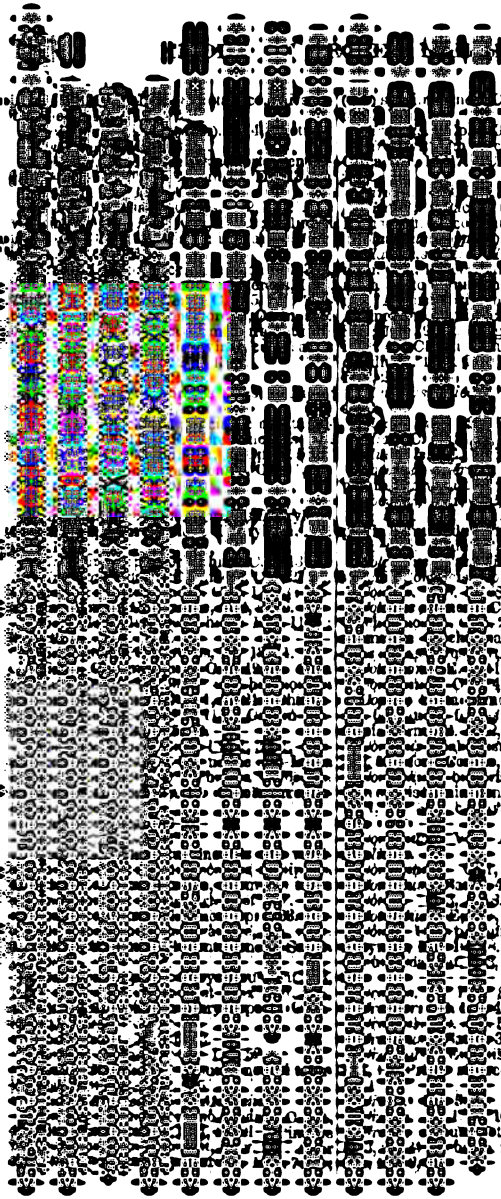

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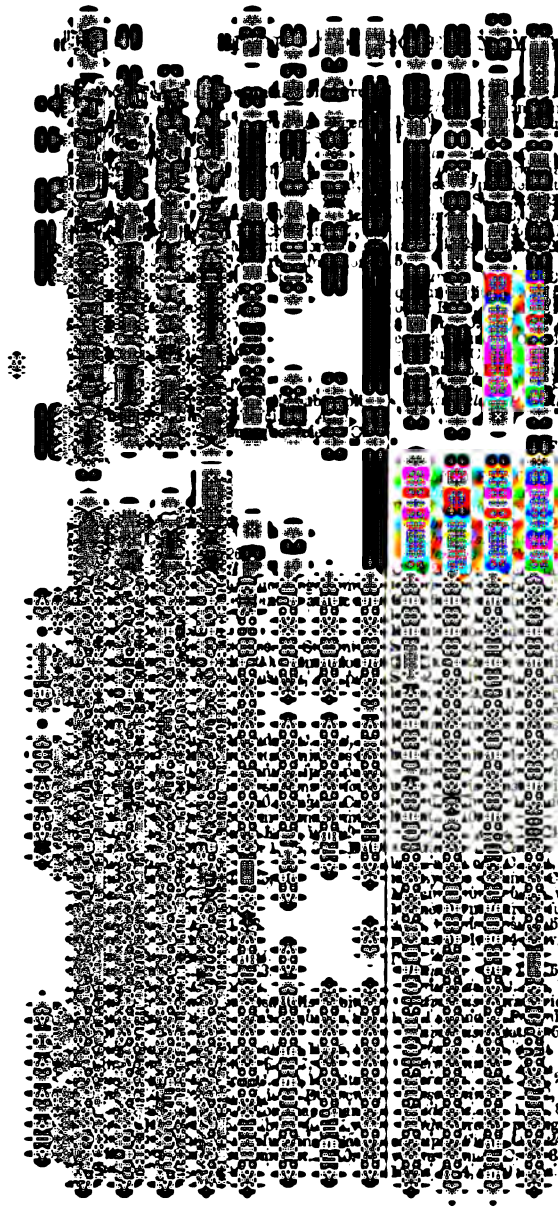

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Iapyx. Obstrictis aliis praeter Iapyga, C. 1, 3, 4; quid albus peccet Iapax, C. 3, 27, 20.

Iarbita. E. 1, 19, 15.

Iason; candidum ducem, Ep. 3, 10. Medea perunxit Iasonem, ib. v. 12.

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Iberus. Vide *Hiberus.*

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Icarus. C. 2, 20, 13.

Iccius. C. 1, 29, 1; E. 1, 12, tota.

Ida. C. 3, 20, 16.

Idaeus. C. 1, 15, 2.

Idomeneus. C. 4, 9, 20.

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Ithacensis. E. 1, 6, 63.

Itys. C. 4, 12, 5.

Juba. C. 1, 22, 15.

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Jugurtha. C. 2, 1, 28.

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Julius. Sat. 1, 8, 39.

Julius, adiect. Julium sidus, C. 1, 12, 47; edicta Julia, C. 4, 15, 22.

Iulus Antonius. Iule! C. 4, 2, 2. Antoni! ib. v. 26.

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Jupiter; sub Jove frigido, C. 1, 1, 25. Pater, C. 1, 2, 2. Jove non probante, ib. v. 19; cui dabit partes scelus expiandi Jupiter? ib. v. 30; iracunda Jovem ponere fulmina, C. 1, 3, 40. Mercurius magni Jovis nuntius, C. 1, 10, 5; seu plures hiemes seu Jupiter tribuit ultimam, C. 1, 11, 4. Gentis humanae pater atque custos, orte Saturno, C. 1, 12, 49; tremendo Jupiter ruens tumultu, C. 1, 16, 12; supremo Jovi, C. 1, 21, 4; malus Jupiter *(aër)*, C. 1, 22, 20. Melpomenae pater, C. 1, 24, 3 Jovis arcanis Minos admissus, C. 1, 28, 9; multa merces ab Jove, ib. v. 29; da-

pibus supremi grata testudo Jovis, C. 1, 32, 14. Tarentum, ubi tepidas praebet Jupiter brumas, C. 2, 6, 18; obligatam redde Jovi dapem! C. 2, 7, 17; informes hiemes reducit Jupiter, C. 2, 10, 16. Jovis tutela, C. 2, 17, 22; solitis parentis laudibus, C. 1, 12, 13; parentis regna, C. 2, 19, 21; Jovis clari Giganteo triumpho, cuncta supercilio moventis, C. 3, 1, 6—8; fulminantis magna manus Jovis, C. 3, 3, 5; coniuge me Jovis et sorore, ib. 64. Qui terram inertem - - Imperio regit unus aequo, C. 3. 4, 48. Jovi, ib. v. 49. Coelo tonantem Jovem, C. 3, 5, 1. Incolumi Jove, C. 3, 5, 12; ut glaciet nives puro numine Jupiter, C. 3, 10, 8. Si non Acrisium Jupiter et Venus risissent, C. 3. 16, 6; consilio Jovis, C. 3, 25, 6; uxor invicti Jovis, C. 3, 27, 73; Pater, C. 3, 29, 44; rex deorum Jupiter, C. 4, 4, 4; benigno numine Jupiter, ib. v. 74; divom pater, C. 4, 6, 22. Jovis optatis epulis, C. 4, 8, 29; nostro Jovi, C. 4, 15, 6. Jovis aurae, Carm. sec. 32; haec Jovem sentire cet, ib. 73; tonantis Jovis, Ep. 2, 29. Per improbaturum haec Jovem! Ep. 5, 8; ut Jovi gratum, Ep. 9, 3; preces aversum ad Jovem, Ep. 10, 18; nives deducunt Jovem, Ep. 13, 2; rege coelitum, Ep. 16, 56. Jupiter illa piae secrevit litora genti, ib. v. 63; leges Jovis, Ep. 17, 69; merito illis Jupiter ambas iratus buccas inflet, Sat. 1, 1, 20. maxime Jupiter! Sat 1, 2, 18. O pater et rex Jupiter! Sat. 2, 1, 43. Jupiter, ingentes qui das adimisque dolores! Sat. 2, 3, 288; illo die, quo tu indicis ieiunia! ib. 291; sapiens uno minor est Jove, E. 1, 1, 106; non est, ut copia maior ab Jove donari possit tibi, E. 1, 12, 3; servet in ambiguo Jupiter! E. 1, 16, 29; captos ostendere civibus hostes attingit solium Jovis, E. 1, 17, 34; satis est orare Jovem quae donat et aufert E. 1, 18, 111. Jovis auribus ista servas, E. 1, 19, 43. Jove iudicat aequo, E. 2, 1, 68.

Justitia. Justitiae soror Fides, C. 1, 24, 6; potenti Justitiae, C. 2, 17, 6.

Juventas. C. 1, 30, 7.

Ixion. Ixion vultu risit invito, C. 3, 11, 21; sit perfidus Ixion, Art. poët. 124.

L.

Labeo (*M. Antistius*). Sat. 1, 3, 82.

Laberius. Sat. 1, 10, 6.

Lacaena. Lacaenae more cet, C. 2, 11, 23. Lacaenae adulterae, C. 3, 3, 25. Helene Lacaena, C. 4. 9, 16.

Lacedaemon. C. 1. 7, 10.

Lacedaemonius. C. 3, 5, 56.

Lacon. Laconi Phalanto, C. 2, 6, 11; fulvus Lacon, Ep. 6, 5.

Laconicus. C. 2, 18, 7.

Laelius. Sat. 2, 1, 65, ib. v. 72.

Laertiades. Non Laërtiaden—respicis? C. 1. 15, 20. O Laërtiade! Sat. 2, 5, 59.

Laestrygonius. C. 3, 16, 34.

Laevinus. Sat. 1, 6, 12, ib. v. 19.

Lalage. C. 1, 22, 10. ib. v. 23.

Lamia. Art. poët. 340.

Lamia. (*L. Aelius.*) Necte meo Lamiae coronam, Pimplea! C. 1, 26, 8; dulci Lamiae, C. 1, 36, 7. Aeli, vetusto nobilis ab Lamo, C. 3, 17, 1. Lamias, ib. v. 2. Lamiae pietas fratrem maerentis, E. 1, 14, 5.

Lamus. C. 3, 17, 1.

Lanuvinus. C. 3, 27, 3.

Laomedon. C. 3, 3, 22.

Lapithae. Centaurea cum Lapithis rixa. C. 1. 18, 8; saevos Lapithas, C. 2, 12, 5.

Lares; si placaris Lares, C. 3, 23, 4. Laribus tuum miscet numen, C. 4, 5, 84; renidentes Lares, Ep. 2, 66; donare catenam ex voto Laribus, Sat. 1, 5, 66; immolet aequis hic porcum Laribus, Sat. 2, 3, 165; venerabilior Lare dives, Sat. 2, 5, 14. Ante Larem proprium vescor, Sat. 2, 6, 66.

Larissa. C. 1, 7, 11.

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Latine. Sat. 1, 10, 27.

Latinus. Latinum carmen, C. 1, 32, 3. Latino sanguine, C. 2, 1, 29; legis expertes Latinae Vindelici, C. 4, 14, 7. Latinum nomen, C. 4, 15, 13. Parumne fusum est Latini sanguinis? Ep. 7, 4. Lucilius verbis Graeca Latinis miscuit, Sat. 1, 10, 20; fidibus Latinis, E. 1, 3, 12; ego Latinus fidicen, E. 1, 19, 32; verba fidibus modulanda Latinis, E. 2, 2, 143.

Latium. Parthos Latio imminentes, C. 1, 12, 53. Latium ferox, C. 1, 35, 10; pulcher ille dies Latio, C. 4, 4, 40. Latium felix, Carm. sec. 66. Parios ego primus iambos ostendi Latio, E. 1, 19, 24. Graecia artes intulit agresti Latio, E. 2, 1, 157. Latium beabit divite lingua, E. 2, 2, 121, Art. poët. 290.

Latona. Latonam dilectam Iovi, C. 1, 21, 4; recines Latonam, C. 3, 28, 12. Latonae puerum, C. 4, 6, 37.

Latous. C. 1, 31, 18.

Laurens. Sat. 2, 4, 42.

Laverna. E. 1, 16, 60.

Lebedus. An Lebedum laudas? E. 1, 11, 6. Gabiis desertior vicus, ib. v. 7.

Leda. C. 1, 12, 25.

Lenaeus. Vide *Bacchus.* O Lenaee! C. 3, 25, 19.

Leo; stella vesani Leonis, C. 3, 29, 19; momenta Leonis, E. 1, 10, 16.

Lepidus. (*Q. Aemilius.*) Collegam Lepidum quo duxit Lollius anno. E. 1, 20, 28.

Lepos. Sat. 2, 6, 72.

Lesbia. Ep. 12, 17.

Lesbius; pocula Lesbii, C. 1, 17, 21. Lesbio plectro, C. 1, 26, 11. Lesbio civi, C. 1, 32, 5. Lesbium pedem, C. 4, 6, 35. Chia vina aut Lesbia, Ep. 9, 35.

Lesbous. C. 1. 1, 34.

Lesbos. E. 1, 11, 1.

Lethaeus. Lethaea vincula, C. 4. 7, 27. Lethaeos somnos. Ep. 14, 3.

Liber. Vide *Bacchus* proeliis audax Liber! C. 1, 12, 22. Non Liber aeque cet, C 1, 16, 7; modici munera Liberi, C. 1, 18, 7 Liberum et Musas, C. 1, 32, 9. Liber gravi metuende thyrso! C. 2, 19, 7; voveram album Libero caprum, C. 3, 8, 7. Te Liber cet, C. 3, 21, 21. Ornatus viridi tempora pampino Liber, C. 4, 8, 34; pressum Calibus Liberum, C. 4, 12, 14; iocosi munera Liberi, C. 4, 15, 26; verax aperit praecordia Liber, Sat. 1, 4, 89. Adscripsit Liber Satyris Faunisque poëtas, E. 1, 19, 4. Romulus et Liber pater, E. 2, 1, 5.

Libitina; multa pars mei vitabit Libitinam, C. 3, 30, 7; auctumnus Libitinae quaestus acerbae, Sat. 2, 6, 19; quod Libitina sacravit, E. 2, 1, 49.
Libo. E. 1, 19, 8.
Libra. C. 2, 17, 17.
Liburnae; saevis Liburnis, C. 1, 37, 30. Ibis Liburnis. Ep. 1, 1.
Libya. Libyam, C. 2, 2, 10; in media Libya, Sat. 2, 3, 101.
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Ligurinus. C. 4, 1, 33, C. 4, 10, totum.
Liparaeus. C. 3, 12, 6.
Liris. Liris taciturnus amnis, C. 1, 31, 7; innantem Maricae litoribus Lirim, C. 3, 17, 8.
Livius (Andronicus). Livi scriptoris ab aevo, E. 2, 1, 62. Non equidem—delenda—carmina Livi esse reor, ib. v. 69.
Lollius. (*M.*) C. 4, 9, totum. Collegam Lepidum quo duxit Lollius anno, E. 1, 20, 28.
Lollius; maxime Lolli! E. 1, 2, 1, E. 1, 18, tota; liberrime Lolli! ib. v. 1; saevam militiam puer et Cantabrica bella tulisti, ib. v. 55. Ejus frater, ib. v. 63.
Longarenus. Sat. 1, 2, 67.
Lucania. Sat. 2, 1, 38.
Lucanus. Lucana pascua, Ep. 1, 28. Lucanus an Apulus anceps, Sat. 2, 1, 34; in nive Lucana dormis ocreatus, Sat. 2, 3, 234. Lucanus aper, Sat. 2, 8, 6; vinum, quod me Lucanae iuvenem commendet amicae, E. 1, 15, 21. Calabris saltibus adiecti Lucani, E. 2, 2, 178.
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Lucilius; hinc omnis pendet Lucilius, Sat. 1, 4, 6. Olim quae scripsit Lucilius, ib. v. 57. Nempe incomposito dixi pede currere versus Lucili, Sat. 1, 10, 1. Lucili fautor, ib. v. 2; verbis Graeca Latinis miscuit, ib. v. 20; inventor Satirarum, ib. v. 48. Accium in nonnullis reprehendit, ib. v. 53; ridet versus Enni gravitate minores, ib. v. 54. Lucili scripta legentes, ib. v. 56; fuerit Lucilius Graecis intacti carminis auctor, ib. v. 64. Scipiada ut sapiens Lucilius (laudavit), Sat 2, 1, 17. Lucili nostrum melioris utroque, ib. v. 29; ausus primus in hunc operis componere carmina morem, ib. v. 62; infra Lucili censum ingeniumque, ib. v. 75.
Lucina. Ilithyia sive Lucina seu Genitalis, Carm. sec. 15; si vocata partubus Lucina veris affuit, Ep. 5, 6.
Lucretilis. C. 1, 17, 1.
Lucrinus. Lucrino lacu, C. 2, 15, 3. Lucrina conchylia, Ep. 2, 49. Lucrina peloris, Sat. 2, 4, 32.
Luna. Luna rubens, C. 2, 11, 10; atra nubes condidit Lunam, C. 2, 16, 3. Novaeque pergunt interire Lunae, C. 2, 18, 16; fulgebat Luna serena inter minora sidera, Ep. 15, 1; quae polo deripere Lunam vocibus possim meis, Ep. 17, 18; tertium Lunae ortum, C. 4, 2, 58. Siderum regina bicornis, Luna! Carm. sec. 36.
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Luscus Aufidius. Sat. 1, 5, 34.
Lyaeus. Vide *Bacchus;* uda Lyaeo tempora, C. 1, 7, 22; iocoso Lyaeo, C. 3, 21, 16; metum dulci Lyaeo solvere, Ep. 9, 38.
Lycaeus. C. 1, 17, 2.
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Lyce. Extremum Tanain si biberes, Lyce! C. 3, 10, 1, C. 4, 13; fis anus, ib. v. 2; feliz post Cinaram, ib. v. 21.
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Lycus. C. 1, 32, 11.
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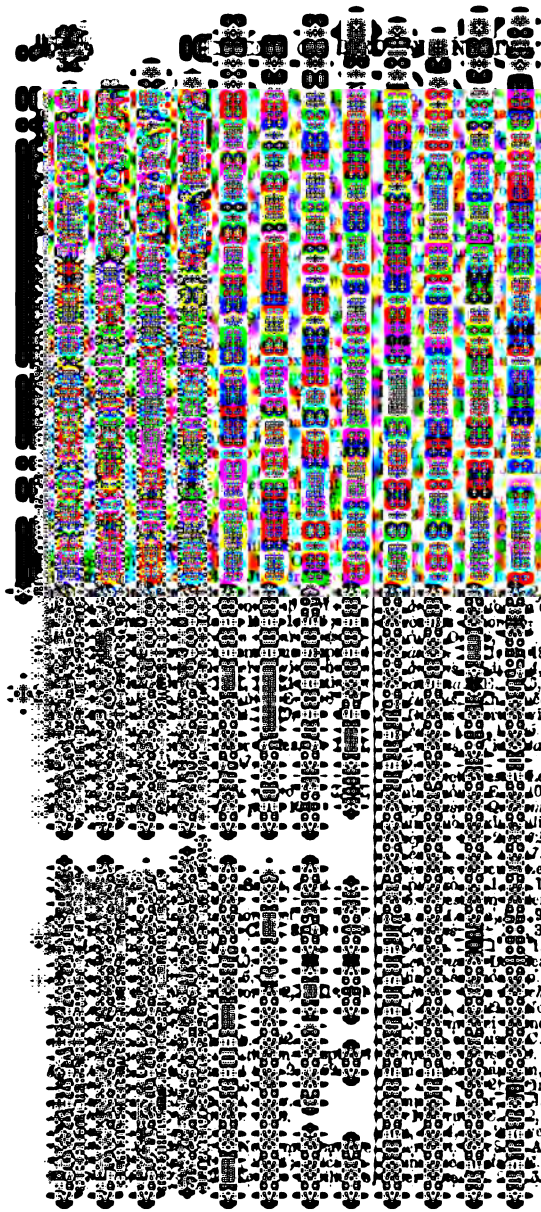

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Minutius. E. 1, 18, 20.
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Punicus; signa Punicis affixa delubris, C. 3, 5, 17. Infecit aequor sanguine Punico, C. 3, 6, 34; hostis Punico lugubre mutavit sagum, Ep. 9, 27; post Punica bella, E. 2, 1, 162.
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Pyrrhia. E. 1, 13, 14.
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Quintus. Sat. 2, 5, 32.
Quirinus; populo Quirini, C. 1, 2, 46. Quirinus Martis equis Acheronta fugit, C. 3, 3, 15. Janum Quirini, C. 4, 15, 9; quae carent ventis et solibus ossa Quirini, Ep. 16, 13; monuit me Quirinus post mediam noctem visus, Sat. 1, 10, 32; in colle Quirini, E. 2, 2, 68.
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Rhenus. Rheni luteum caput, Sat. 1, 10, 37; flumen Rhenum, Art. poët. 18.
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Rhodius. Sat. 1, 10, 22.
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Rhoetus. C. 2, 19, 23; C. 3, 4, 55.
Roma; dum longus inter saeviat Ilion Romamque pontus, C. 3, 3, 38. Roma ferox, ib. v. 44. Incolumi Jove et urbe Roma, C. 3, 5, 12. Paene delevit urbem Dacus, C. 3, 6, 14; beatae fumum strepitumque Romae, C. 3, 29, 12. Urbi sollicitus times, ib. v. 26. Urbis publicum ludum, C. 4, 2, 41. Romae principis urbium, C. 4, 3, 13. Quid debeas, O Roma, Neronibus, C. 4, 4, 37; tutela praesens dominae Romae! C. 4, 14, 44. Alme Sol, possis nihil urbe Roma visere maius! Carm. sec. 11. Roma si vestrum est opus, ib. 37. Suis et ipsa Roma viribus ruit, Ep. 16, 2; magna Roma, Sat. 1, 5, 1; pater me puerum est ausus Romam portare docendum, Sat. 1, 6, 76. Romae seu fors ita jusserit, exsul, Sat. 2, 1, 69. Romae sponsorem me rapis, Jane, Sat. 2, 6, 23; Sat. 2, 7, 13. Romae rus optas, ib. v. 28. Dum tu declamas Romae, E. 1, 2, 2; regia Roma, E. 1, 7, 44; cur Romae Tibur amem, E. 1, 8, 12; qui Capua Romam petit, E. 1, 11, 11. Romae laudetur Samos absens, ib. v. 21; (me) quandocunque trahunt invisa negotia Romam, E. 1, 14, 17. Jactamus jampridem omnis te Roma beatum, E. 1, 16, 18. Carus eris Romae donec te deserat aetas, E. 1, 20, 10. Roma potens, E. 2, 1, 61. Romae dulce diu fuit mane domo vigilare cet, E. 2, 1, 103; formidatam Parthis te principe Romam, ib. v. 256. Romae nutriri mihi contigit, E. 2, 2,

41; me Romaene poëmata censes scribere posse? ib. v. 65. Frater erat consulti rhetor, ib. v. 87.

Romanus. Delicta maiorem immeritus lues, Romane! C. 3, 6, 2. Romana Ilia, C. 3, 9, 8. Romanae fidicen lyrae, C. 4, 3, 23. Romana pubes, C. 4, 4, 46; rem Romanam, Carm. sec, 66; ut Carthaginis Romanus arces ureret, Ep. 7, 6; acerba fata Romanos agunt, ib. v. 17. Romanus emancipatus feminae, Ep. 9, 11; hic niger est, hunc tu, Romane, caveto, Sat. 1, 4, 85. Quod mihi pareret legio Romana tribuno, Sat. 1, 6, 48. Romana militia, Sat. 2, 2, 10. Romana Juventus, ib v. 52. Romanus hospes, Sat. 2, 4, 10. Romano habitu, Sat. 2, 7, 54; ne per vacuum Romano incurreret hostis, Sat. 2, 1, 37; quodsi me populus Romanus forte roget cet, E. 1, 1, 70. Romana in ora, E. 1, 3, 9; quo sit Romana loco res, E. 1, 12, 25. Romanis sollemne viris opus, E. 1, 18, 49. Romani scriptores, E. 2, 1, 29; vacuam Romanis vatibus aedem, E. 2, 2, 94. Quid Caecilio Plautoque dabit Romanus cet, Art. poët. 54. Romani equites peditesque, ib. 113; data Romanis venia est indigna poëtis, ib. 264. Nil intentatum nostri liquere poëtae, ib. v. 285. Romani pueri longis rationibus assem discunt in partes centum diducere, ib. 325.

Romulus. Romulum post hos - - memorem cet, C. 1, 12, 33. Romuli auspiciis, C. 2, 15, 10; meritis Romuli, ib. v. 26. Romulus et Liber pater, E. 2, 1, 5.

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Rufillus. Sat. 1, 2, 27, et Sat. 1, 4, 92.

Rufus Nasidienus. Vide *Nasidienus Rufus.* (Sat. 2, 8, 58.)

Rupilius Rex (P.). Sat. 1, 7, 1.

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Sabaea. C. 1, 29, 3.

Sabbata. Sat. 1. 9, 69.

Sabellus. Sabellis ligonibus, C. 3, 6, 38. Sabella carmina, Ep. 17, 28. Sabella anus, Sat. 1, 9, 29; pulsis Sabellis, Sat. 2, 1, 36; renuit negitatque Sabellus, E. 1, 16, 49.

Sabinus. Sabina diota, C. 1, 9, 7. Vile Sabinum, C. 1, 20, 1; silva in Sabina, C. 1, 22, 9. Satis beatus unicis Sabinis, C. 2, 18, 14; valle Sabina, C. 3, 1, 47; arduos Sabinos, C. 3, 4, 22. Sabina uxor, Ep. 2, 41; accedes opera agro nona Sabino, Sat. 2, 7, 118; caelum Sabinum, E. 1, 7, 77; foedera regum cum rigidis aequata Sabinis, E. 2, 1, 25.

Sabinus. E. 1, 5, 27.

Sacra Via. Sacram metiente te viam, Ep. 4, 7. Intactus aut Britannus ut descenderet Sacra catenatus via, Ep. 7, 8. Ibam forte via sacra, Sat. 1, 9, 1.

Sagana. Sagana spargens Avernales aquas, Ep. 5, 25. Canidiam cum Sagana majore, Sat. 1, 8, 25. Saganae caliendrum excidit, ib. v. 48.

Salaminius, Teucer, C. 1, 15, 23.

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Salustius Crispus (C.). C. 2, 2, totum Sat. 1, 2, 48.

Samius. Ep. 14, 9.

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Samos; concinna Samos, E. 1, 11, 2; auditur Romae, ib. v. 21.

Sappho. Aeoliis fidibus querentem Sappho puellis de popularibus, C. 2, 13, 25; mascula Sappho, E. 1, 19, 28.

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Sardus. Sardus Tigellius, Sat. 1, 3, 3. Sardo cum melle papaver, Art. poët. 375

Sarmentus. Sat. 1, 5, 52.

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Saturnius. E. 2, 1, 158.

Saturnus; orte Saturno, C. 1, 12, 50; fulgens domus Saturni veteris, C. 2, 12, 9; impio Saturno, C. 2, 17, 23.

Satyri. Nympharumque leves cum Satyris chori, C. 1, 1, 31; aures capripedum Satyrorum acutas, C. 2, 19, 4; adscripsit Liber Satyris Faunisque poëtas, E. 1, 19, 4; qui Satyrum movetur, E. 2, 2, 125; qui agrestes Satyros nudavit, Art. poët. 221; dicaces Satyros, ib. v. 226. Tragoedia intererit Satyris paullum pudibunda protervis, ib. v. 233. Satyrorum scriptor, ib. v. 236.

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Scaurus. Regulum et Scauros, C. 1, 12, 37; (illum balbutit Scaurum pravis fultum male talis, Sat. 1, 3, 48.)

Scetanius. Sat. 1, 4, 112.

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Scopas. C. 4, 8, 6.

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Scylla. Art. poët. 145.

Scythae. Venus me non patitur Scythas dicere, C. 1, 19, 10; profugi Scythae, C. 1, 35, 9, et C. 4, 14, 42. Scythes Hadria divisus obiecto, C. 2, 11, 1. Jam Scythae laxo meditantur arcu cedere campis, C. 3, 8, 23; campestres Scythae, C. 3, 24, 9; gelidum Scythen, C. 4, 5, 25. Cythae superbi nuper, Carm. sec. 55.

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Semele. C. 1, 19, 2.

Semeleus. Thyoneus, C. 1, 17, 22.

September. E. 1, 16, 16.

Septicius. E. 1, 5, 26.

Septimius. Septimi, Gades aditure mecum, C. 2, 6, 1. Septimius, Claudi, nimirum intelligit unus. - - Quanti me facias, E. 1, 9, 1.
Seres; subjectos Orientis orae Seras, C. 1, 12, 56; quid Seres parent, C. 3, 29, 27. Seres infidive Persae, C. 4, 15, 23.
Sericus. C. 1, 29, 9.
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Servius (Sulpicius). Sat. 1, 10, 86.
Sestius (L.). C. 1, 4, 14.
Sestus. Vide *Abydus.*
Sextilis. Sextilem totum mendax desideror, E. 1, 7, 2; E. 1, 11, 19.
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Sicanus. Ep. 17, 32.
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Silenus. Art, poët. 239.
Silvanus; horridi dumeta Silvani, C. 3, 29, 23; pater Silvane, tutor finium! Ep. 2, 22; agricolae prisci Silvanum lacte piabant, E. 2, 1, 143.
Simois. Ep. 13, 14.
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Sinuessa. Sat. 1, 5, 40.
Sinuessanus. Ep. 1, 5, 5.
Siren; improba Siren, desidia, Sat. 2, 3, 14. Sirenum voces nosti, E. 1, 2, 22.
Sisenna. Sat. 1, 7, 8.
Sisyphus; damnatusque longi Sisyphus Aeolides laboris, C. 2, 14, 20; optat supremo collocare Sisyphus in monte saxum, Ep. 17, 68; vafer ille Sisyphus, Sat. 2, 3, 21.
Sisyphus. Sat. 1, 3, 47.
Sithonii. Sithoniis non levis Euius, C. 1, 18, 9. Memphin carentem Sithonia nive, C. 3, 26, 10.
Smyrna. E. 1, 11, 13.
Socraticus. Socraticam et domum, C. 1, 29, 14. Socraticis madet sermonibus Messala, C. 3, 21, 9. Socraticae chartae, Art. poët. 310.
Sol; rapidum Solem, C. 2, 9, 12. O Sol pulcher! C. 4, 2, 46; cum Sol Oceano subest, C. 4, 5, 40. Alme Sol! Carm. sec. 9.
Sophocles. E. 2, 1, 163.
Soracte. C. 1, 9, 2.
Sosii; liber, ut prostes Sociorum pumice mundus, E. 1, 20, 2, hic meret aera liber Sosiis, Art. poët. 345.
Spartacus. Spartacum vagantem, C. 3, 14, 19. Spartacus acer, Ep. 16, 5.
Spes. C. 1, 35, 21.
Staberius. Heredes Staberi summam incidere sepulcro, Sat. 2, 3, 84. Staberi prudentem animum, ib. v. 89.
Stertinius. Si quid Stertinius veri crepat, Sat. 2, 3, 33. Stertinius, sapientum octavus, ib. v. 296.
Stertinius. E. 1, 12, 20.
Stesichorus C. 4, 9, 8.
Sthenelus; sciens pugnae, C. 1, 15, 24; non pugnavit Sthenelus solus dicenda Musis proelia, C. 4, 9, 20.
Stoicus; libelli Stoici, Ep. 8, 15. Cur, Stoice? Sat. 2, 3, 160. Stoice, ib. v. 300.
Stygius. Nec Stygia cohibebor unda, C. 2, 20, 8. Stygiis fluctibus, C. 4, 8, 25.
Styx. C. 1, 34, 10.
Suadela. E. 1, 6, 38.
Suburranus. Ep. 5, 58.
Sugambri; feroces Sugambros, C. 4, 2, 36; caede gaudentes Sugambri, C. 4, 14, 51.
Sulcius; acer, Sat. 1, 8, 65.
Sulla. Sat. 1, 2, 64.
Sulpicius Servius. Sat. 1, 10, 86.
Sulpicius. C. 4, 12, 18.
Surrentinus. Sat. 2, 4, 55.
Surrentum. E. 1, 17, 52.
Sybaris. C. 1, 8, 2.
Sygambri. Vide *Sugambri.*
Syrius. C. 2, 7, 8.
Syrtes. Syrtes aestuosas, C. 1, 22, 5; barbaras Syrtes, C. 2, 6, 3. Syrtes Gaetulas, C. 2, 20, 15; exercitatas Syrtes Noto, Ep. 9, 31
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Syrus. Sat. 2, 6, 45.
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Taenarus. C. 1, 34, 10.
Tanais; extremum Tanain, C. 3, 10, 1. Tanais discors, C. 3, 29, 28. Tanain prope flumen orti, C. 4, 5, 24.
Tanais. Sat. 1, 1, 105.
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Tarentum. Neptuno sacri custode Tarenti, C. 1, 28, 29. Lacedaemonium Tarentum, C. 3, 5, 56; usque Tarentum, Sat. 1, 6, 105; molle Tarentum, Sat. 2, 4, 34; imbelle Tarentum, E. 1, 7, 45. Dicas adductum propius frondere Tarentum, E. 1, 16, 11.
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Tarquinius; superbos Tarquini fasces, C. 1, 12, 35. Tarquinius regno pulsus fugit Sat. 1, 6, 13.
Tartara. C. 1, 28, 10.
Tartarus. C. 3, 7, 17.
Taurus (T. Statilius). E. 1, 5, 4.
Teanum. E. 1, 1, 86.
Tecmessa. C. 2, 4, 6.
Teius; fide Teia, C. 1, 17, 18. Anacreonta Teium, Ep. 14, 10.
Telegonus. C. 3, 29, 8.
Telemachus. E. 1, 7, 40.
Telephus. Movit nepotem Telephus Nereium, Ep. 17, 8; tragicus Telephus et Peleus, pauper et exul uterque, Art. poët. 96. Telephe et Peleu! ib. v. 104.
Telephus. Telephi cervicem roseam, C. 1, 13, 1. Puro te similem, Telephe, Vespe-

so! C. 3, 19, 26. Telephum, quem tu petis cet. C. 4, 11, 21.

Tellus; domitos Herculea manu Telluris juvenes, C. 2, 12, 7. Fertilis frugum pecorisque Tellus, Carm. sec. 29; agricolae prisci Tellurem porco piabant, E. 2, 1, 143.

Tempe. Thessala Tempe, C. 1, 7, 4. Vos Tempe totidem tollite laudibus, C. 1, 21, 9. Zephyris agitata Tempe, C. 3, 1, 24.

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Terentius. Terenti fabula, Sat. 1, 2, 20. Dialogus ex Eunucho expressus, Sat. 2, 3, 262. Dicitur vincere Caecilius gravitate, Terentius arte, E. 2, 1, 59.

Teridates. Vide *Tiridates.*

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Teucer. Teucer Salamina patremque cum fugeret, C. 1, 7, 21; nil desperandum Teucro duce et auspice Teucro, ib. v. 27. Salaminius Teucer, C. 1, 15, 24; non Teucrum violavit Ajax, Sat. 2, 3, 204.

Teucrus. C. 4, 6, 12.

Thalia. C. 4, 6, 25.

Thaliarchus. C. 1, 9, 8.

Thebae. Baccho Thebas insignes, C. 1, 7, 3. Echioniae Thebae, C. 4, 4, 64; Sat. 2, 5, 84. Pentheu, rector Thebarum! E. 1, 16, 74; poëta, qui modo me Thebis, modo ponit Athenis, E. 2, 1, 213. Thebis nutritus, an Argis, Art. poët. 118.

Thebanus. Thebanae Semeles, C. 1, 19, 2; fidibus Latinis Thebanos aptare modos, E. 1, 3, 13. Amphion, Thebanae conditor arcis, Art. poët. 394.

Theoninus. E. 1, 18, 82.

Theseus. C. 4, 7, 27.

Thespis. Sophocles et Thespis et Aeschylus, E. 2, 1, 163. Ignotum tragicae genus invenisse Camenae dicitur et plaustris vexisse poëmata Thespis, Art. poët. 276.

Thessalus. Thessala Tempe, C. 1, 7, 4. Thessalos ignes, C. 1, 10, 15. Thessalis venenis, C. 1, 27, 21. Thessalo victore, C. 2, 4, 10; voce Thessala, Ep. 5, 45; portenta Thessala rides? E. 2, 2, 209.

Thetis; marinae filium Thetidis, C. 1, 8, 14. Thetidis marinae, C. 4, 6, 6; dea natus Thetide, Ep. 13, 12; mater caerula, ib. v. 16.

Thraca. Thracane vos moratur? E. 1, 3, 3; ut nec frigidior Thracam nec purior ambiat Hebrus, E. 1, 16, 13.

Thrace; bello furiosa Thrace, C. 2, 16, 5; sive candidam Thracen, C. 3, 25, 11.

Thraces; scyphis pugnare Thracum est, C. 1, 27, 2. Thracis Lycurgi, C. 2, 19, 16; impia Thracum pectora, Ep. 5, 14.

Thracius. Thracio vento, C. 1, 25, 11; animae Thraciae, C. 4, 12, 2.

Threicius. Threïcio Orpheo, C. 1, 24, 13. Threïcia amystide, C. 1, 36, 14. Threïcio Aquilone, Ep. 13, 3.

Thressa. C. 3, 9, 9.

Threx. Threx Gallina, Sat. 2, 6, 45; ad imum Threx erit, E. 1, 18, 36.

Thurarius Vicus. E. 2, 1, 269.

Thurinus. Thurini Ornyti, C. 3, 9, 14. Viscus Thurinus, Sat. 2, 8, 20.

Thyestes. Irae Thyesten exitio gravi stravere, C. 1, 16, 17; coena Thyestae, Art. poët. 91.

Thyesteus. Ep. 5, 86.

Thyias; pervicaces Thyiadas, C. 2, 19, 9; pulso Thyias concita tympano, C. 3, 15, 10.

Thymus. C. 3, 7, 3.

Thyoneus. C. 1, 17, 23.

Tiberinus. Tiberinis in undis, C. 3, 12, 7; lupus Tiberinus, Sat. 2, 3, 31. Tiberino flumine, E. 1, 11, 4.

Tiberis; flavus, C. 1, 2, 13. Iliae coniux, ib. v. 17; uxorius amnis, ib. v. 19; flavum Tiberim, C. 1, 8, 8. Tiberim reverti, C. 1, 29, 12; flavus Tiberis, C. 2, 3, 18. Trans Tiberim prope Caesaris hortos. Sat. 1, 9, 18. Ter uncti transnanto Tiberim cet, Sat. 2, 1, 8; puer nudus in Tiberi stabit, Sat. 2, 3, 292, E. 1, 11, 19.

Tiberius Claudius Nero. Vide etiam *Nero;* immanes Raetos pepulit, ib. v. 15. Claudius, ib. v. 29. Claudius Augusti privignus, E. 1, 3, 2.

Tiberius. Sat. 2, 3, 173.

Tibullus Albius, Albi, C. 1, 33. Ejus miserabiles elegi, ib. v. 2. Albi, nostrorum sermonum candide judex, E. 1, 4, 1. (Vide totam Epistolam.)

Tibur; densa Tiburis umbra tui, C. 1, 7, 21; mite solum Tiburis, C. 1, 18, 2. Tibur Argeo positum colono, C. 2, 6, 5. Tibur supinum, C. 3, 4, 23; udum Tibur, C. 3, 29, 6; uvidi Tiburis ripas, C. 4, 2, 31. Tibur fertile, C. 4, 3, 10; vacuum Tibur, E. 1, 7, 45; cur amem Tibure Romam, E. 1, 8, 12; puerum natum Tibure, E. 2, 2, 3.

Tiburnus. C. 1, 7, 13.

Tiburs. Tiburte via, Sat. 1, 6, 108. Picenis cedent pomis Tiburtia, Sat. 2, 4, 70.

Tigellius (M.); cantoris morte Tigelli, Sat. 1, 2, 3. Sardus habebat ille Tigellius hoc, Sat. 1, 3, 3.

Tigellius Hermogenes. Sat. 1, 3, 129, Sat. 1, 4, 72. Invideat quod et Hermogenes, ego canto, Sat. 1, 9, 25; comoediae priscae vitros pulcher Hermogenes nunquam legit, Sat. 1, 10, 18. Fannius Hermogenis conviva Tigelli, ib. v. 80; te, Tigelli, discipularum inter jubeo plorare cathedras, ib. v. 90.

Tigris. C. 4, 14, 46.

Tillius (Cimber); quo tibi, Tilli, sumere depositum clavum? Sat. 1, 6, 24. Tilli, praetorem quinque sequuntur te pueri, ib. 107.

Timagenes. E. 1, 19, 15.

Timor. C. 3, 1, 37.

Tiresias. Hoc quoque, Tiresia, cet, Sat. 2, 5, 1; nulli quidquam mentite, ib. v. 5, ib. v. 60.

Tiridates. C. 1, 26, 5.

Tisiphone. Sat. 1, 8, 34.

Titanes. C, 3, 4, 43.

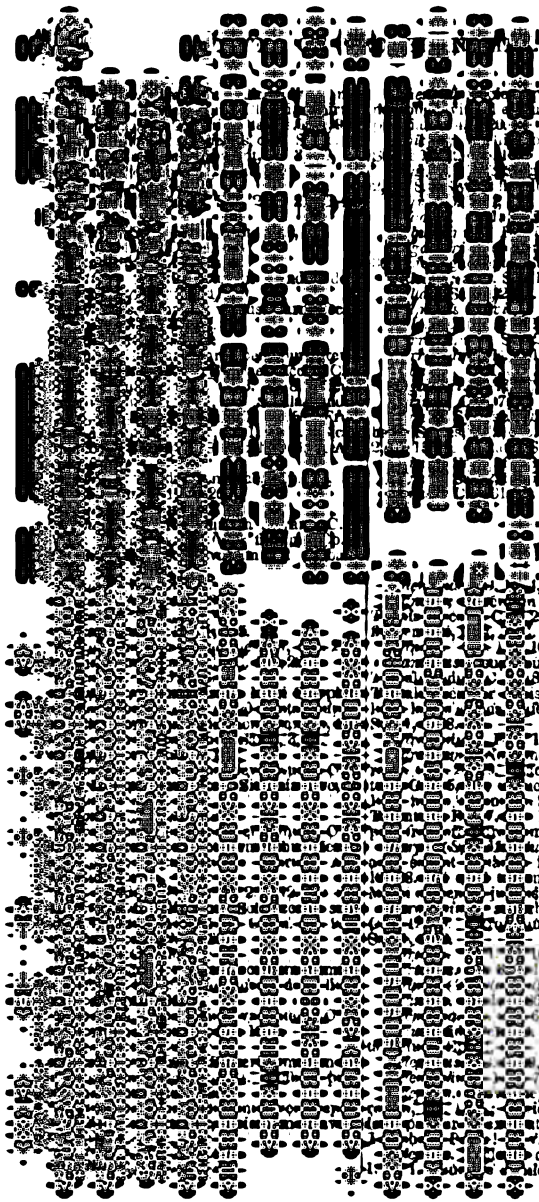
Tithonus; remotus in auras, C. 1, 28, 8. Longa Tithonum minuit senectus, C. 2, 16, 30.

Titius. E. 1, 3, 9-10.

Tityos. Plutona, qui Geryonen Tityonque tristi compescit unda, C. 2, 14, 8; incontinentis Tityi iecur, C. 3, 4, 76. Tityos voltu risit invito, C. 3, 11, 21. Tityos raptor, C. 4, 6, 2.

Torquatus (vel *L. Manlius Torquatus.*) C. 4, 7, totum. Idem fortasse: Supremo te sole domi, Torquate, manebo, E. 1, 5, 3.

Torquatus (L. Manlius). Ep. 13, 5.



pron, ib. v. 9; perfidum ridens Venus, C. 3, 27, 67; intermissa Venus diu rursus bella moves? C. 4, 1, 1. Veneris gratae, C. 4, 6, 21. Veneris muneribus potens, C. 4, 10, 1; mensem Veneris marinae Aprilem, C. 4. 11, 15; almae progeniem Veneris canemus, C. 4, 15, 32. Clarus Anchisae Venerisque sanguis, Carm. sec. 50. Venerem incertam, Sat. 1, 3, 109. Suadela Venusque, E. 1, 6, 38; damnosa Venus, E. 1, 18, 21.

Venusinus. Venusinae silvae, C. 1, 28, 26. Venusinus arat finem sub utrumque colonus, Sat. 2, 1, 35.

Ver. C. 4. 12, 1.

Veritas. C. 1, 24, 7.

Vertumnus. Priscus Vertumnis, quot-quot sunt, natus iniquis, Sat. 2, 7, 14. Vertumnum Ianumque, E. 1, 20, 1.

Vesper. Vespero surgente, C. 2, 9, 10; puero te similem, Telephe, Vespero! C. 3, 19, 26.

Vesta; templaque Vestae, C. 1, 2, 16; minus audientem carmina Vestam, ib. v. 28; aeternae Vestae, C. 3, 5, 11; ventum erat ad Vestae, Sat. 1, 9, 30; intra penetralia Vestae, E. 2, 2. 144.

Vibidius. Sat. 2, 8, 22-33-40-80.

Villius Sat. 1, 2, 64.

Vindelici; videre bella Drusum gerentem Vindelici, C. 4, 4, 18; legis expertes Latinae Vindelici, C. 4, 14, 8.

Vinnius Asella. E. 1, 13, tota.

Vipsanius Agrippa v. *Agrippa.*

Virgilius Maro; animae dimidium meae, C. 1, 3, 6-8. Virgili! C. 1, 24, 10. Varius Virgiliusque, Sat. 1, 5, 40 (cfr. ib. v. 48); optimus Virgilius, Sat. 1, 6, 55; molle atque facetum Virgilio annuerunt gaudentes rure Camenae, Sat. 1, 10, 45. Maecenas Virgiliusque, ib. v. 81; dilecti tibi Virgilius Variusque poëta, E. 2, 1, 247. Virgilio Varioque, Art. poët. 55.

Virgilius. C. 4, 12, totum; juvenum nobilium cliens, ib. v. 15.

Virtus. Phraaten—numero beatorum eximit Virtus, C. 2, 2, 19. Virtus repulsae nescia sordidae, C. 3, 2, 17; neglecta Virtus, Carm. sec. 58; super Carthaginem Virtus sepulchrum condidit Africano, Ep. 9, 25.

Viscus (Vibius); non Viscum pluris amicum facies, Sat. 1, 9, 22; haec utinam Viscorum laudet uterque! Sat. 1, 10, 83.

Viscus Thurinus. Sat. 2, 8, 20.

Visellius. Sat. 1, 1, 105.

Volanerius. Sat. 2, 7, 15.

Volcanus; graves Cyclopum Volcanus ardens urit officinas, C. 1, 4, 8; avidus Volcanus, C. 3, 4, 59; pro igni, Sat. 1, 5, 74.

Volteius Mena. E. 1, 7, 55, ib. 64, et 91.

Voltur. C. 3, 4, 8.

Voranus. Sat. 1, 8, 39

X et Z.

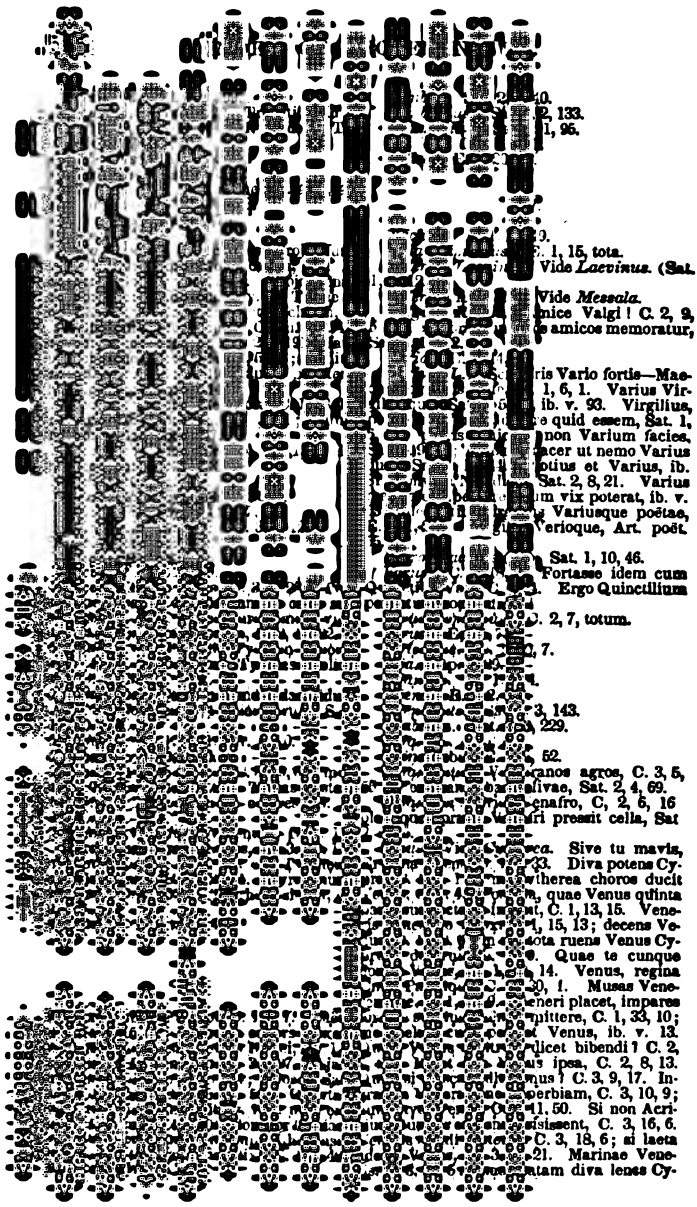
Xanthias Phoceus. C. 2, 4, totum.

Xanthus. C. 4, 6, 26.

Zephyrus. Zephyris agitata Tempe, C. 3, 1, 24. Frigora mitescunt Zephyris, C. 4, 7, 9; te cum Zephyris reviset, E. 1, 7, 12.

Zethus. E. 1, 18, 42.

THE END.



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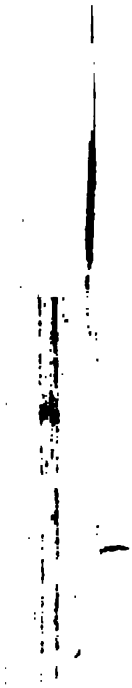

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